

# VARDAH

Auction of Modern & Contemporary Indian Arts  
in aid of Rotary Club of Madras

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7 PM ONWARDS | DECEMBER 3, 2017  
Hyatt Regency, Chennai

SUPPORTED BY

CHRISTIE'S

galleryVEDā

AND



ARTWORLD  
Sarala's Art Centre



# VARDHA

Auction of Modern & Contemporary Indian Arts  
in aid of Rotary Club of Madras

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7 PM ONWARDS | DECEMBER 3, 2017

Hyatt Regency, Chennai

## PREVIEW

Gallery Veda, Chennai

Friday, 1st December, 2017 | 11 AM - 5 PM • Saturday, 2nd December, 2017 | 11 AM - 1 PM

Hyatt Regency, Chennai

Sunday, 3rd December, 2017 | 10 AM - 5 PM

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# ROTARY CLUB OF MADRAS

## MESSAGE FROM THE PRESIDENT

Rotary Club of Madras is the third oldest club in India & the oldest in South India Chartered on 19th July 1929.

Over the years Rotary has been serving humanity particularly the underprivileged people of our society.

Our club is involved in several projects namely

- Construction of a High School for flood affected victims in Perumbakkam, Chennai.
- Women empowerment by conducting Skill Development Programmes.
- Child Education.
- Water and Sanitation, particularly the eradication of open defecation in villages around Chennai.
- Water scarcity Awareness Programme.
- Schools into Smiles (Upgrading facilities in Corporation Schools).
- Skill Development Programmes for the youth and unemployed.
- Health Care Services at Gummudipoondi.

All these are ongoing projects year after year.

In addition to this we recognize people in various fields as shown below and honour them.

- Young Achiever Award
- Teacher Extraordinaire Award
- For the Sake of Honour Award
- Lifetime Achievement Award
- Sportsperson of the Year Award

Thanks to the generosity of several Rotarians, corporates, organizations and other individuals we are able to support all our activities.

We have grown from strength to strength year on year.

One of the fundraisers organised by our club is the Art Auction which is titled "VARDHA" this year meaning RED ROSE. Like the Red Rose, which symbolizes happiness, it is the objective of this fund raiser to spread happiness amongst the underprivileged people of the society.

This year we have an added advantage of having Christie's, the famous art auctioneers of London tying up with us. We are grateful to everyone for supporting Rotary club of Madras.

P N Mohan



# galleryVEDā

An art space that aims to breathe life into every piece of art is what Gallery Veda is all about. The brain child of art connoisseurs Preeti Garg and Sanjay Tulsyan, Gallery Veda over the years has showcased art that is affordable and fits into everyone's living spaces and budgets.

With this in mind, several shows are planned through the year that will not only push boundaries of perception but also question the normal. "To make art more inclusive and not intimidating was the idea behind the gallery. Chennai, with its well-known love for the arts, provides the perfect setting for such a concept. The need for a distinctive space amid the homogeneity is what urged me to start the gallery," says Preeti Garg, founder of the gallery. The works of art reveal the past, celebrate the present and probe the future.

What started off with an All Women show - "Firm Ground Beneath Her", has today been a space for several shows of very well known artists including Chandra Bhattacharjee, Seema Kohli, Arpana Caur and Jogen Choudhury. Some of their important shows include that of Seema Kohli, The Journey of Life by Nayanna Kanodia, Lotus by Yuriki Ando Lochan, The Ambiguity of Landscape by Parvathy Nayar and Painting is not dead by Arpana Caur.

The gallery has also been part of Art fairs like the Kochi Muziris Biennale in 2014 and the 56Th Venice Art Biennale in 2015, both of which showcased the works of Seema Kohli. It has also supported her narrative performance at the National Gallery of Modern Art, Bengaluru.

Gallery Veda has two venues- one nestled away in the pristine Rutland Gate 5th street, and the second at Hotel Park Hyatt. It also offers an umbrella of services including choosing art works for home décor, art consulting and corporate gifting services and commissioning art works to artists of one's choice.

We are proud to be associated with Artworld Sarala's Art Centre in conducting this prestigious art auction in aid of Rotary Club of Madras. Every contribution will be donated to the cause Vardha to improve the condition of underdeveloped villages in and around Chennai.





# CHRISTIE'S

Christie's is delighted to support The Rotary Club of Madras at their annual charity auction. Our organisation has supported multiple causes at our offices worldwide and in India, Christie's has helped raise funds for a number of charities including the Akanksha Trust, KHOJ and PS Charities to name a few. In December 2015, having witnessed the terrible onslaught of the floods in Chennai, Christie's India put together a special 'Christie's for Chennai' auction to raise money for the flood victims and their families. With Christie's matching and passing on all proceeds fetched at the auction, our effort raised over 36 Lakhs which was sent to the Bhoomika Foundation and Blue Cross of India.

I would like to congratulate The Rotary Club of Madras for putting together another wonderful group of works in this current auction. Through their continued efforts, the Club has facilitated tremendous changes in a number of fields, most prominently as a pioneer in the eradication of Polio in India with their Polio Plus Programme. I hope their causes will inspire each of you and the artworks in this sale entice you to bid any buy generously.

**Sonal Singh**

Director, Christie's India





## ARTWORLD Sarala's Art Centre



Sarala's Art Centre, established in 1965 is one of the oldest Art Galleries in South India and this year they celebrate their 48th year. Over the past four decades, it has been responsible for laying the foundation of the Indian Art Market.

Artworld was established in 1997 as a second generation Gallery geared to meet the challenges of promoting Indian Art abroad. Artworld has held path-breaking exhibitions in several countries like Germany, Paris, Holland, Denmark, U.S.A., Singapore, the Pao Galleries, Hong Kong, Art Museum- Ginza Tokyo, The University Museum, Penang and the National Gallery of Modern Art, Kuala Lumpur.

Artworld is in the process of establishing associates in several countries to better market Indian Art abroad. The gallery deals with established artists of the country and promotes upcoming young talent.

The Directors Mr. Bishwajit Banerjee and Mrs. Sarala Banerjee run the gallery with passion and collectors from all over the world cherish their cordial personal touch.

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AUCTION LOTS





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*Win an opportunity to tour one of Christie's international sale sites in New York or London. The experience will include an introduction to the world's largest art business, attending an auction, a handling session of artworks with specialists and a meal with a senior member of the organisation. Valid until 30 November 2018 for a party of two on a date and location agreed in advance with the Christie's India offices.*

**INR 40,000 - 60,000**



**LOT 2**

**ARPANA CAUR**

*WE ARE LIKE THIS, 2017*

OIL ON CANVAS | 24"X36"

**INR 2,50,000 - 4,00,000** +GST 12%

*PROVENANCE*

*Artist*





LOT 3

PROKASH KARMAKAR

*UNTITLED, 2007*

ACRYLIC ON CANVAS | 35"X30"

**INR 3,00,000 - 4,00,000** +GST 12%

*PROVENANCE*

*Acquired from artist*



**LOT 4**

**K V HARIDASAN**

*BRAHMA SUTRA, 2012*

OIL ON CANVAS | 30.7"X29.5"

**INR 1,75,000 - 2,25,000** +GST 12%

*PROVENANCE*

*Collection of a prominent collector, Kolkata*

*Acquired directly from artist*

## K V HARIDASAN (1937 - 2014)

Born in Kannur in 1937, Haridasan pursued a Diploma in painting at the School of Arts and Craft, Chennai, in 1960, after his graduation in psychology from Madras University. He was a pioneer of the neo-tantric art movement in India and gave a new identity to the modern art in South India. As a student, he participated in many group shows including the National Exhibition of Art from 1964-77 and won awards. A major turning point in his career was the 'Yantra' series he did in 1968-71, exhibited in Chennai and New Delhi. His later works stamped the Indian identity of his painting, subtly asserting that tantric art is not Brahminical. Haridasan won many prestigious awards, including the Raja Ravi Varma Puraskaram and the Lalit Kala award, for his Brahmasutra Series. Haridasan travelled to many countries but never deviated from his neo-tantric metre till his death in 2014.





LOT 5

P GOPINATH

UNTITLED, 2012

ACRYLIC ON CANVAS | 47.8"X35.8"

INR 1,75,000 - 2,75,000 +GST 12%

PROVENANCE

Collection of a prominent collector,

Kolkata

Acquired directly from artist







**LOT 6**

**SURYA PRAKASH**

*UNTITLED, 2015*

ACRYLIC ON CANVAS | 40.2"X69.1"

**INR 4,00,000 - 6,00,000** + GST 12%

**PROVENANCE**

*Collection of a prominent collector, Kolkata*

*Acquired directly from artist*





**LOT 7**

**S NANDAGOPAL**

*GARUDA, 2015*

METAL | 24.8"X15"X6.3"

**INR 2,50,000 - 3,50,000** +GST 12%

*PROVENANCE*

*Collection of a prominent collector, Kolkata  
Acquired directly from artist*



LOT 8

M SENATHIPATHI

*DRAUPADI, 2003*

ACRYLIC ON CANVAS | 43.3"X35.8"

**INR 3,00,000 - 5,00,000** +GST 12%

PROVENANCE

*Acquired from artist*

LOT 9

SHUVAPRASANNA BHATTACHARYA

*GOLDEN FLUTE, 2014*

ACRYLIC ON CANVAS | 35.8"X35.8"

**INR 3,25,000 - 5,00,000** +GST 12%

*PROVENANCE*

*Acquired from artist*



LOT 10

K LAXMA GOUD

UNTITLED, Circa 1970

WATERCOLOUR ON PAPER | 8.5"X5.5"

INR 1,50,000 - 2,50,000 +GST 12%

PROVENANCE

Acquired from artist







## LOT 11

**A P SANTHANARAJ**

*UNTITLED, 1970*

OIL ON CANVAS | 25"X44"

**INR 2,50,000 - 3,50,000** +GST 12%

### PROVENANCE

*Acquired from artist*

## LOT 12

**SUNAYANI DEVI**

*DUI SAKHI - TWO SAKHEES*

WATERCOLOUR ON PAPER | 10"X7"

**INR 2,00,000 - 3,00,000** +GST 12%

### PROVENANCE

*Signed in Bengali as "Given to 'Tota' (pet-name for Shri Arunendra Nath Tagore) by 'Didima' (maternal grandmother in Bengali)" followed by Sunayani Devi's signature in Bengali.*

*The above painting was gifted to Shri Arunendra Nath Tagore by Sunayani Devi.*

*This original painting has been in the family for the past 60 years and has no copies.*





LOT 13

SAYED HAIDER RAZA

YUGAL, 2011

ACRYLIC ON CANVAS | 40"x40"

**INR 80,00,000 - 95,00,000** +GST 12%

PROVENANCE

Previously exhibited with Grosvenor  
Gallery, 2012-2013. Previously sold by  
Vadehra Art Gallery, 2014

Sold at Modern & Contemporary South Asian Art  
25 October 2017, London

Winning bid: INR 2.33 Crores

Title : POLARITÉ, 1994 Acrylic on canvas | Size: 47" x 47"



S H RAZA (1922-2016)

S.H. Raza began his career painting landscapes, to the total exclusion of the human figure. In 1956, he won the critics' Prix de la Critique award in Paris and in the Sixties, Raza drifted away from realistic landscapes towards 'gestural expressionism, inspired by American artist Mark Rothko. Ultimately, he evolved a unique form of geometric expressionism rooted in Hindu philosophically, a style he has remained loyal to ever since. Widely collected around the world for his Bindu, Mandala and Germination serves, he returned to India in 2010 after six decades spent in France.







## AKBAR PADAMSEE (B. 1928)

Among the first generation postcolonial Indian artists who sought an intrinsic freedom in Paris and London, Akbar Padamsee developed his images refracted through the prism of high modernism. His early portraits and landscapes demonstrate a quasi-spiritual style of working in which the infinitely concentrated, distilled essence of his subject resulted in an abstract form that he referred to as inscapes or mindscapes. His oils have been characterised by a deep intensity and luminescence, his drawings exude a serene grace, and he has a distinctive command over the use of space, form and colour.



Sold at The India Sale organised by  
Christie's 11 December 2014, Mumbai

Winning bid INR 10,00,000

Title: Untitled (Girl with Flowers)

Size : 10.6" x 8.2"

LOT 14

AKBAR PADAMSEE

UNTITLED, 2004

DRAWING ON PAPER | 14"X11"

INR 3,00,000 - 4,00,000 +GST 12%

PROVENANCE

Acquired by the present collector from Galerie 88, Kolkata





LOT 15

K M ADIMOOLAM

*UNTITLED, 2007*

ACRYLIC ON CANVAS | 34"X38"

**INR 4,00,000 - 6,00,000** +GST 12%

PROVENANCE

*Acquired from artist*



## K M ADIMOOLAM (1938- 2008)

Born in 1938 in Tiruchirapalli in Tamil Nadu, K. M. Adimoolam's natural aptitude for drawing at an early age made him move to Chennai in 1959. There, under the influence of the sculptor Dhanapal, he enrolled in the School of Arts and Crafts. After completing his Diploma in Advanced Painting in 1966, Adimoolam started a series of black and white portraits of Mahatma Gandhi. At this time, he came in contact with Tamil writers and began an association with them, illustrating their works after which he took up oil painting. Colour came into his life, causing him to move from the figurative to the abstract. "My canvases mirror my mind's journey through Nature - not as realistic landscapes or seascapes but planes of colours creating an esoteric aura on a transcendental level," he said. Adimoolam's paintings are abstract renditions of the natural world purely through colour. Adimoolam worked with equal ease to draw and paint, combining the two to produce a large body of work. Reminiscent of an age long gone, his sketches are a constant search for greater freedom of expression and serve as an outlet for his creative energy. They capture the essence of the subject in all its glory, and yet leave something to the imagination with shadowy faces.

Sold at modern evening sale  
SaffronArt 12 February 2015

Winning bid INR 5,40,000

Artwork Title: Terra-Incognita  
Size : 35.5" x 35"



Sold at Christie's Modern and Contemporary Indian Art  
20 September 2006, New York.

Winning bid : INR 6,68,003

Size : 22.8" x 17.7 "



## JOGEN CHOWDHURY

(B. 1939)

Jogen Chowdhury is known for his ability to successfully unite traditional imagery with the spirit of contemporary painting through a skillful blend of an urbane self-awareness and a highly localized Bengali influence. Born in 1939 in Faridpur, Bengal, the artist lives and works in Santiniketan. He graduated from the Government College of Art & Crafts, Kolkata and subsequently at École nationale supérieure des Beaux-Arts, Paris in 1967. In 1966, Chowdhury was awarded the Prix le France de la Jeune Peinture in Paris. In 1986, he received an award at the Second Biennale of Havana, Cuba. And in 2001 he was presented the Kalidas Samman by the Government of Madhya Pradesh. Through his figurative art, Chowdhury maintains the need for a uniquely Indian approach to art as opposed to the blind aping of Western trends, "To be global you do not have to do something that is imitative of America, Australia or England. It has to have an authenticity, which is not what blind imitation allows for."

LOT 16

JOGEN CHOWDHURY

UNTITLED, 2012

CHARCOAL ON PAPER | 17.7"X14.5"

INR 4,00,000 - 5,00,000 +GST 12%

PROVENANCE  
Artist





Exhibited at  
Kochi Muziris Biennale, 2016  
and India Artfare, 2017

Currently on tour to various universities across  
the US for interactive sessions on Art & Philosophy



**LOT 17**

**SEEMA KOHLI**

*GOLDEN WOMB SERIES, 2016*

ACRYLIC & INK ON CANVAS WITH 24CT GOLD & SILVER LEAF | 24"X84"

**INR 10,00,000 - 14,00,000** +GST 12%

*PROVENANCE*

*Artist*

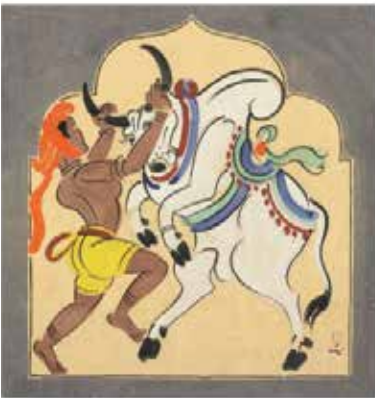
*We thank the artist for the generous contribution  
of the above work for this noble cause*



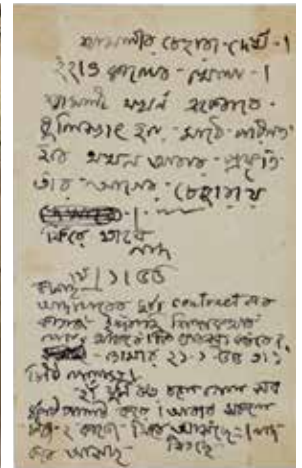
## NANDALAL BOSE

(1882-1966)

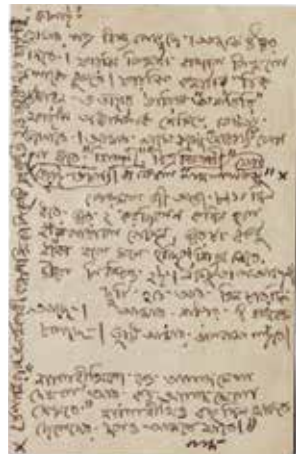
Groomed initially by Abanindranath Tagore, Nandalal Bose drew his early philosophical inspirations from Ananda Coomaraswamy, Sister Nivedita and E.B.Havell, as also from the Japanese painters in Kolkata whose influence led him to the significance of valuing one's artistic heritage. He joined the newly-founded Santiniketan's Kala Bhavana as its first principal in 1919 and mentored a generation of artists, among them such notable names like Ramkinkar Baij and Benode Behari Mukherjee. Awarded the Padma Bhushan in 1954, his works were declared a National Art Treasure in 1972.



Executed in 1937  
Commissioned by Mohandas K. Gandhi for the  
Indian National Congress Party meeting 1938,  
Haripura



SHYAMOLI, 1954, 5.5"X3.5", front & back



SHALBITHIKA, 1952, 5.5"X3.5", front & back

**LOT 18**

**NANDALAL BOSE**

LOT OF 3 WORKS

*UNTITLED, 1955, 3.5"x5.5", top  
recto- Depicting the trading of  
handicrafts in a village fair at  
Konkalitola, 14-4-1955*

*SHYAMOLI, 1954, 5.5"x3.5", bottom left  
Recto - Depicting the Guruji's house  
(Rabindranath Tagore) 9-1-1954.  
The letter was addressed to Shyamoli*

*SHALBITHIKA, 1952, 5.5"x3.5", bottom right  
Recto - Depicting the Ananda Mela,  
18-9-1952.  
The letter was addressed to Kanai*

PEN & INK ON POSTCARD

**INR 8,00,000 - 10,00,000** +GST 12%

**PROVENANCE**

*Christie's India Sale, 2016  
Acquired from Galerie 88  
by renowned collector, Chennai*







## HEMENDRANATH MAZUMDAR

(1894-1948)

Born in 1894, in what is now Bangladesh, Hemendranath Mazumdar was a painter of exceptional talent. Although he was praised for his fine treatment of pastels, watercolours and chinks, his real skill lay in the way he handled the oil medium. Women of his native land, most of them bathing or draped in wet saris, are considered Mazumdar's classical trademark. A renowned and thriving painter of the European academic style working in Kolkata during the 1920s, he was a close associate of Abanindranath Tagore. However he was never won over by the ideals of the Neo-Bengal School that the Tagores founded.

In 1929, Mazumdar founded the 'Indian Academy of Art' at his own residence in Kolkata. The academy's first tri-monthly journal was published in 1920, publishing serious essays on contemporary art by various artists, introducing upcoming artists and printing reproductions of their work in full colour. Mazumdar also published a picture-album called 'Indian Masters', in which the paintings of important artists from India were reproduced.

After Independence, in 1947, he was invited to paint a mural to decorate the All India exhibition, in which he excelled all his previous work. He painted its panels with several scenes of the life in Bengal he grew up with. Painting this large mural drained much of the old artist's health, and after a year, in 1948, he passed away, leaving only an amazing heritage of works behind for his admirers.



Above painting sold at  
South Asian Modern &  
Contemporary Art  
19th March, 2009, New York

Winning bid: 4.87 crores

Title: Manas Kamal  
Size: 48"x24"

**LOT 19**

**HEMENDRANATH MAZUMDAR**

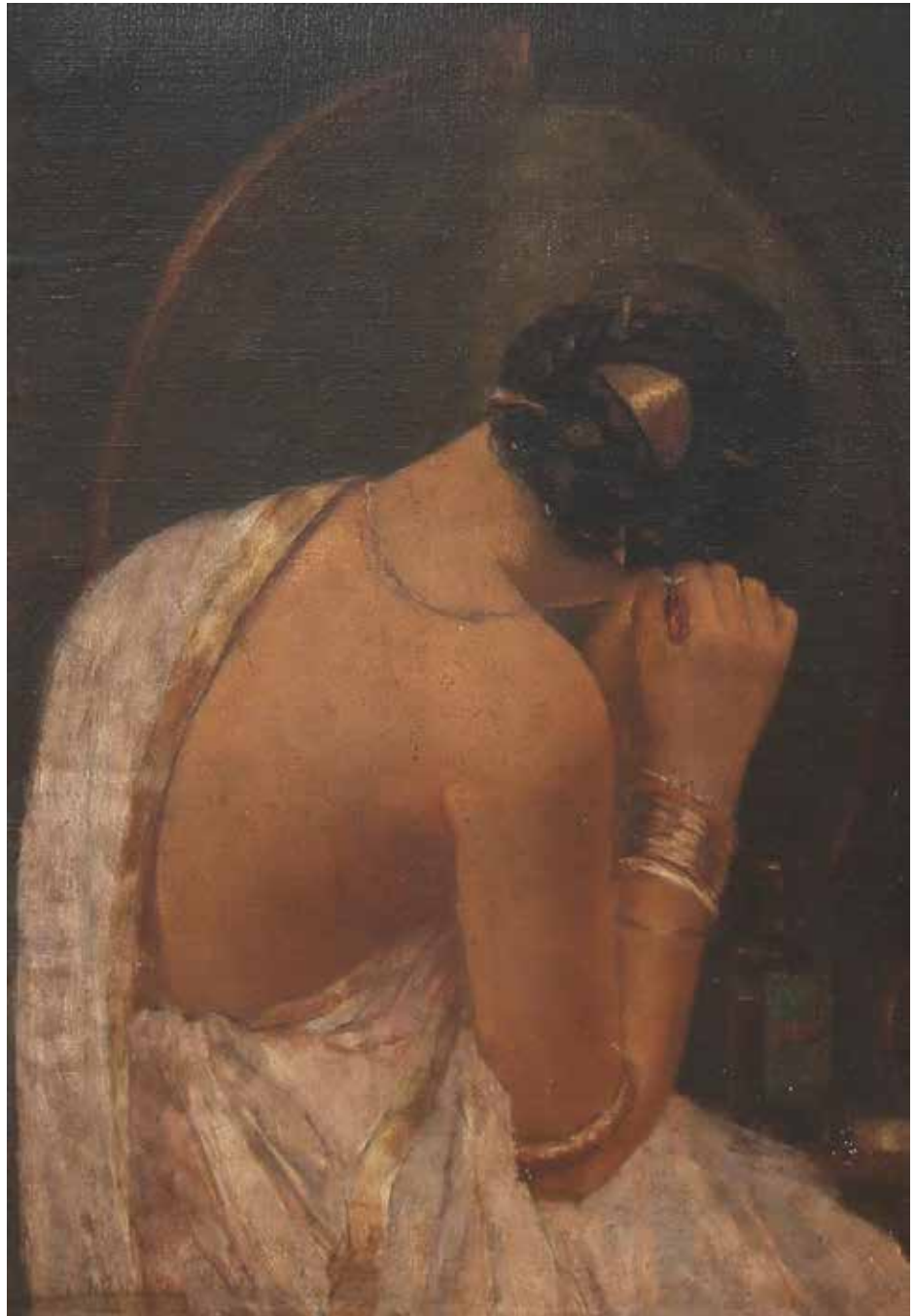
*UNTITLED*

OIL ON BOARD | 23"X13"

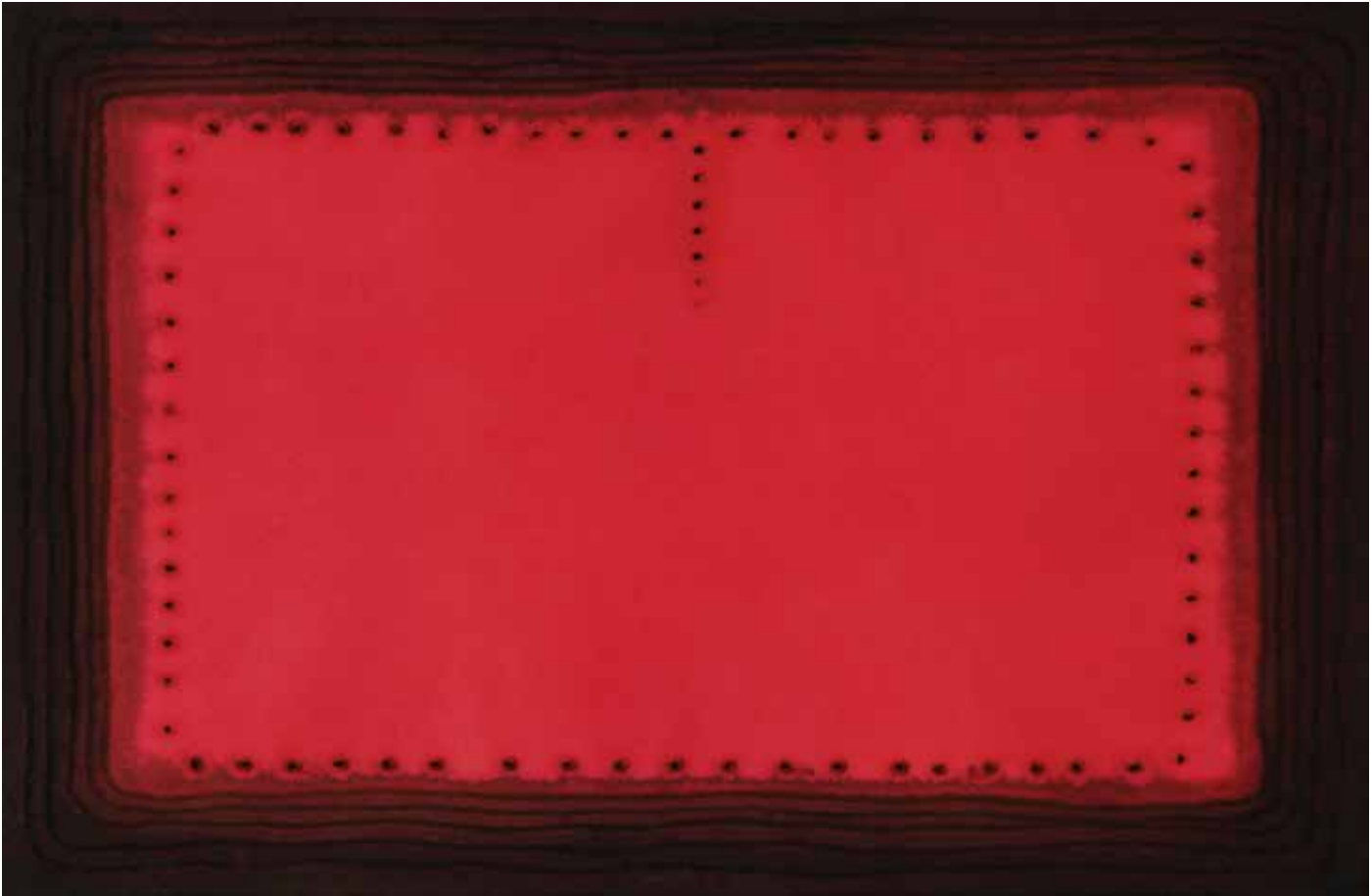
**INR 40,00,000 - 50,00,000** +GST 12%

*PROVENANCE*

*Shown at  
Kolkata Information Centre  
in the exhibition, in the year 1997  
'Art of Bengal 1855-1955'  
to celebrate 300 years of Kolkata*







## SOHAN QADRI (1932-2011)

Influenced by spiritualism early in his life, Sohan Qadri's lifetime commitment to it and art resulted in a body of jewel-like works on paper. Initially he painted like his contemporary modernists, veering towards abstraction, away from figurative, but eventually abandoned representation altogether in a search of transcendence or a new expression. The works he produced from then until his death were a meditative, unique exploration of tantra where he built up compositions with rows of ink-dyed dots puncturing paper.

LOT 20

SOHAN QADRI

UNTITLED

INK & DYE ON PAPER | 20"X30.5"

**INR 4,50,000 - 6,00,000** +GST 12%

*PROVENANCE*

*Sold at Apparao Gallery  
to the present collector*

**LOT 21**

**BIMAL DAS GUPTA**

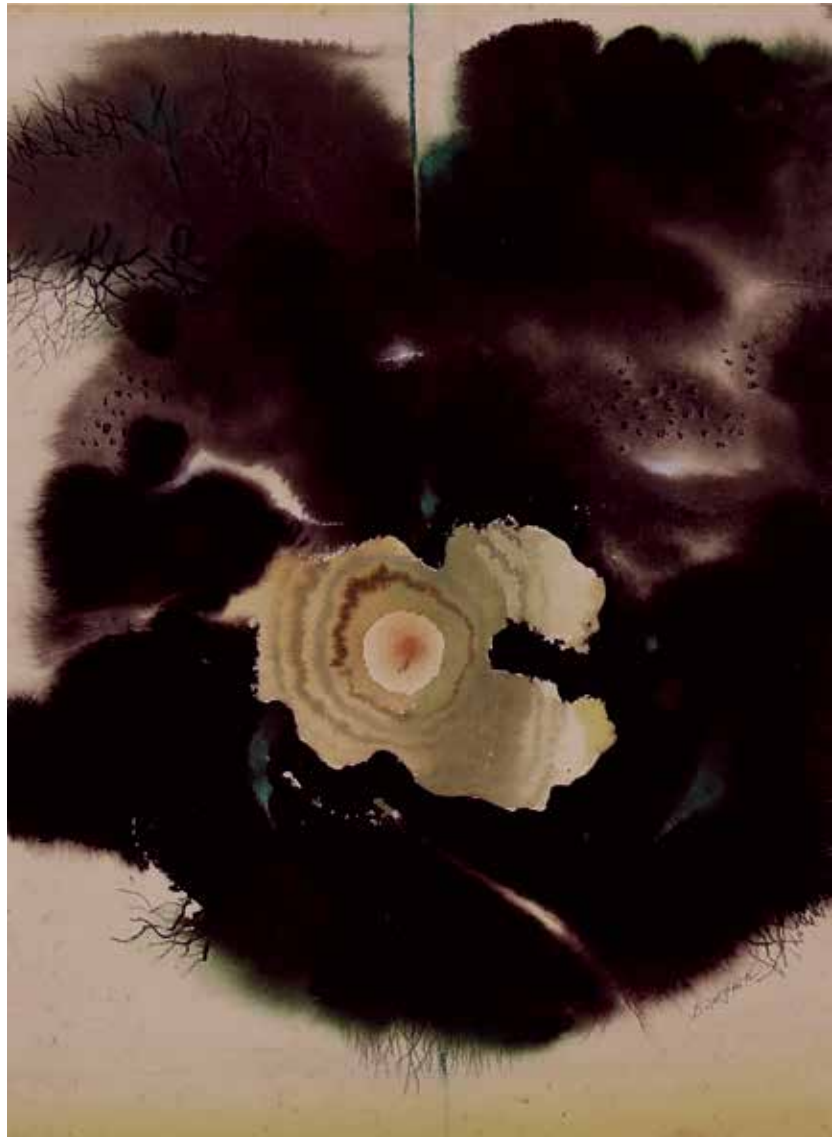
*UNTITLED, 1992*

WATERCOLOUR ON PAPER | 31"X23.75"

**INR 2,00,000 - 3,00,000** +GST 12%

*PROVENANCE*

*Galerie 88, shown in Art Deal auction, 2016, renowned collector*





**LOT 22**

**GOPAL GHOSE**

*LANDSCAPE, 1980*

WATERCOLOUR ON PAPER | 13"X20.5"

**INR 2,50,000 - 3,50,000** +GST 12%

*PROVENANCE*

*Acquired from artist*



**LOT 23**

**SHYAMAL DUTTA RAY**

*BANARAS*

WATERCOLOUR ON PAPER | 29.5"X22.5"

**INR 3,50,000 - 5,00,000** +GST 12%

*PROVENANCE*

*Acquired from artist*

LOT 24

**N N RIMZON**

*UNTITLED (NIGHT)*

PASTEL & CHARCOAL ON PAPER | 28"X24.8"

**INR 3,25,000 - 5,00,000** +GST 12%

*PROVENANCE*

*Acquired from artist*





**LOT 25**

**AKBAR PADAMSEE**

LOT OF 3 WORKS

*UNTITLED (NUDE), 2004*

PHOTOGRAPH / 5-5 EDITION

34"x22" above

23"x34" opp page top

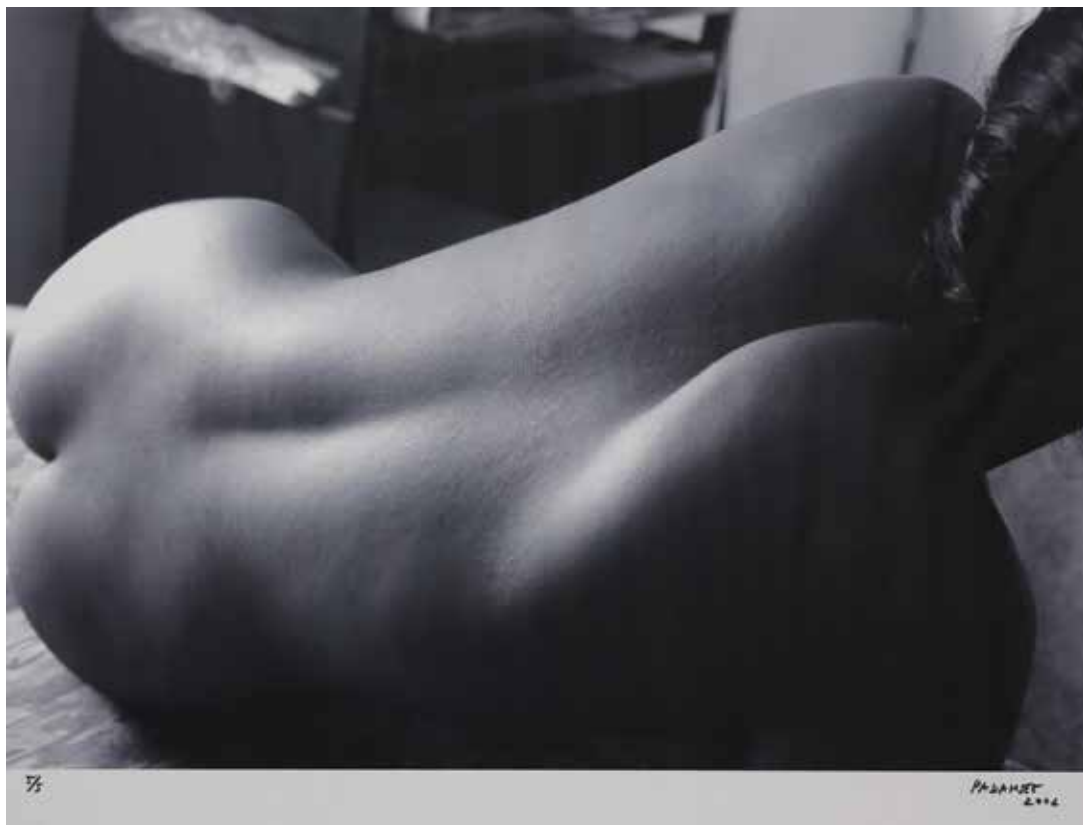
16.3"x34" opp page bottom

**INR 2,50,000 - 3,50,000** +GST 12%

*PROVENANCE*

*Acquired from artist*







## F.N. SOUZA (1924-2002)

F.N. Souza was rebellious by nature, which was to become an integral part of his life and his art. The founder of the Progressive Artists' Group in Bombay in 1947, he shifted to London, and finally New York. He found his own blunt, extreme style by combining expressionism with the spirit of cubism and the sculptures of classical Indian tradition. He combined fierce lines with cruel humour. Nudes, landscapes and portraits - he painted in every style and in every medium, even inventing 'chemical alterations' to paint on printed glossy pages to create multiple layers of imagery.

LOT 26

FRANCIS NEWTON SOUZA

*FIGURES IN LANDSCAPE, 1968*

MIXED MEDIA ON PAPER | 11.7"X8.7"

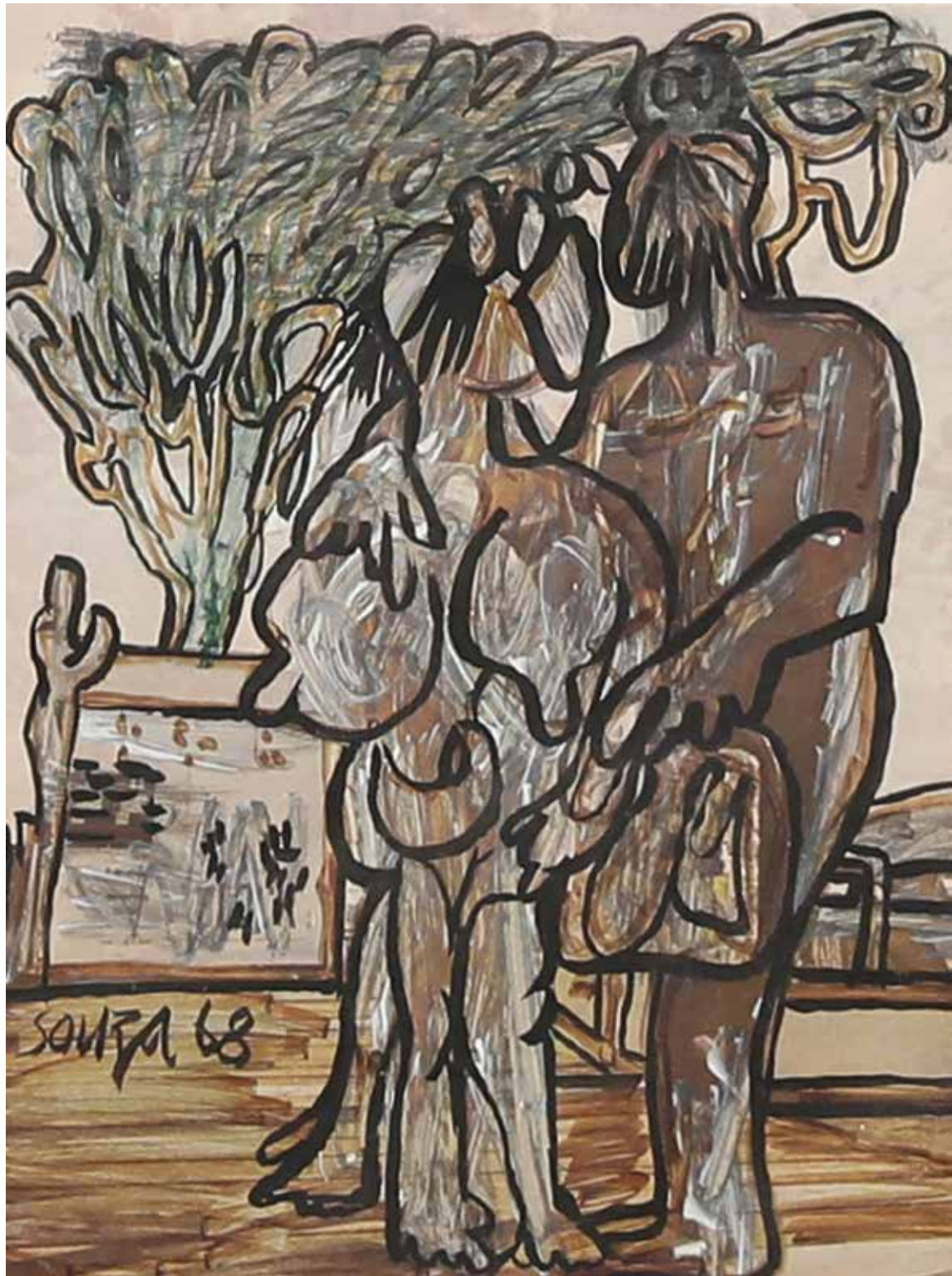
**INR 3,25,000 - 5,00,000** +GST 12%

PROVENANCE

*Published: Francis Newton Souza  
by Vinod Bhardwaj*

*Foreword by Krishen Khanna*

*Exhibited: Roseberys, London, June 2015*







**LOT 27**

**THOTA VAIKUNTAM**

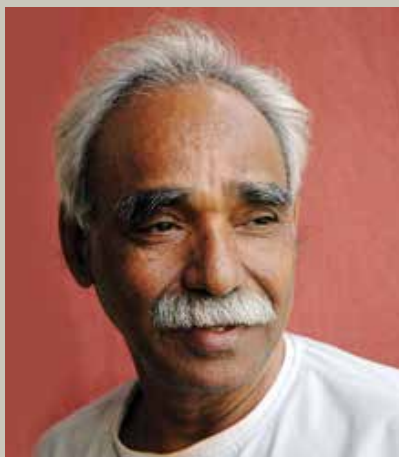
*UNTITLED, 2004*

ACRYLIC ON CANVAS | 15.7"X12"

**INR 4,00,000 - 5,00,000** +GST 12%

*PROVENANCE*

*Artist*



## THOTA VAIKUNTAM

(B.1942)

Thota Vaikuntam's paintings are a reflection of his village in Andhra Pradesh, with rural men and women often being the subjects. Paddy fields, toddy pots on shoulders of men, temple rituals and household chores characteristically fill his drawings of stark charcoal on paper, pencil drawings and transparent washes. His frequent portrayal of Telangana women is a result of his childhood fascination with the fact that male artists would impersonate female characters in travelling theatre groups. In an attempt to capture the sensuousness and vibrancy of women, Thota Vaikuntam's art has a strength and power that emanates from the medium, whether paint or charcoal. He uses primary and warm colours like reds, saffron and orange to add richness and depth to his paintings, and he believed that composite colours do not exist in nature and are therefore unnatural.

LOT 28

K C S PANIKER

UNTITLED

PENCIL ON PAPER | 13.7"x9"

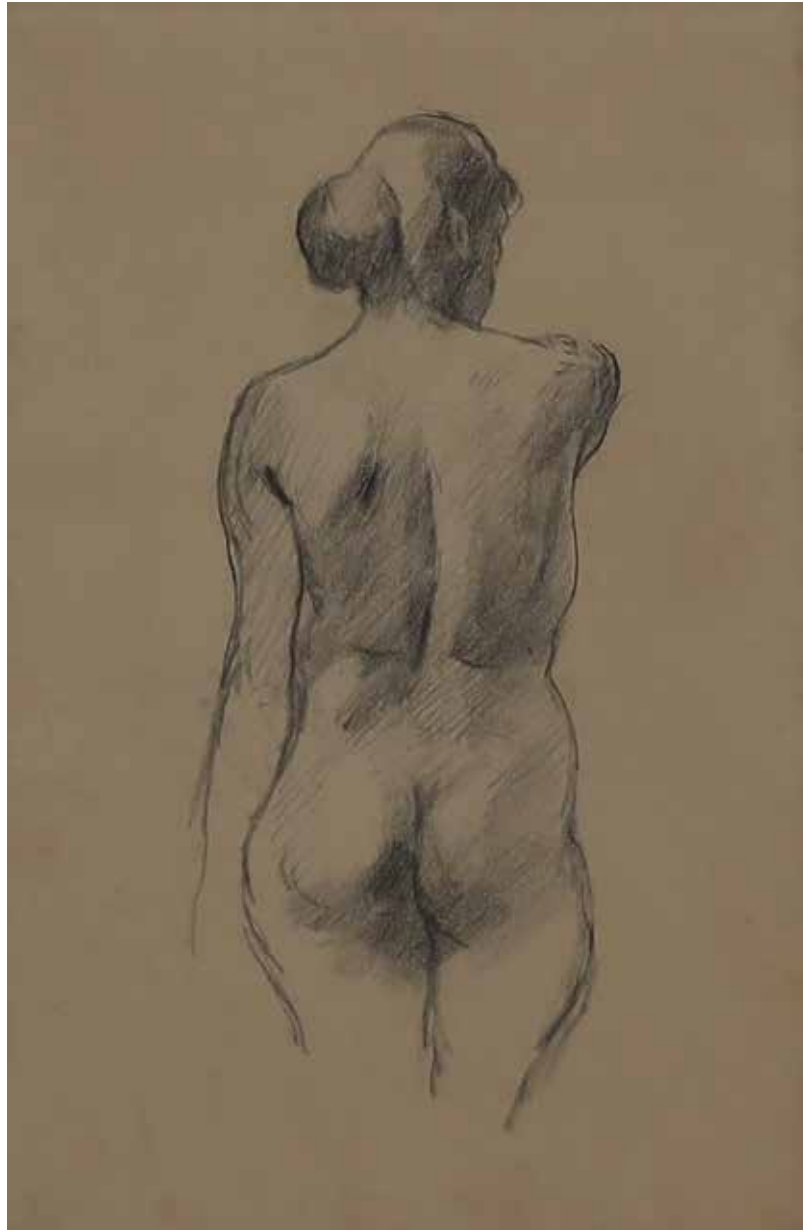
**INR 2,00,000 - 3,00,000** +GST 12%

PROVENANCE

*Acquired from artist's family*

## K C S PANIKER (1911-1977)

Born in Coimbatore, Paniker received his education in present day Kerala and later in Tamil Nadu. One of the best metaphysical and abstract painters in India, he took to interpreting the country's age-old metaphysical and spiritual knowledge in the 60s, when Indian art was still under the influence of the western painters. The lush green village in which Paniker lived influenced the colourful landscapes of his early years. The bright colours stayed in his paintings, even though he moved away from landscapes to other subject matters. Since 1941, Paniker had been holding one man shows in Chennai and Delhi. It was only in 1954 that he got the first international exposure when he held exhibitions at London and Paris. He became the Principal of the Government College of Fine Arts, Chennai, in 1957, and in 1966 formed the Cholanmandal Artists' Village, 9 km from Chennai, along with his students and a few fellow artists. In 1976, he was awarded the highest award of the Lalit Kala Akademi, India's National Academy of Art, the Fellow of the Lalit Kala Akademi for lifetime contribution.





**LOT 29**

**FRANCIS NEWTON SOUZA**

*UNTITLED (HEAD), 1991*

CHEMICAL ALTERATION ON PAPER | 11.6"x9.2"

**INR 2,75,000 - 4,00,000** +GST 12%

*PROVENANCE*

*Published: Francis Newton Souza by Vinod Bhardwaj  
(Dhoomimal Gallery collection)*



## K H ARA (1914-85)

A founder member of the Progressive Artists' Group, K H Ara evolved his trademark style, especially his robust nudes and still-life paintings that are ineffably marked by a life-affirming zeitgeist. He was a modernist for whom the form and language of art preceded all other social and political motivations. His art was intuitive, spontaneous and improvised, and not deliberate or intellectual, intent on finding expression and this led to a certain eclecticism. Winning several awards for his art, he was active with Bombay's Artists' Aid Centre and Jehangir Art Gallery, as well as the Lalit Kala Akademi, New Delhi.

LOT 30

K H ARA

CRAWFORD MARKET BOMBAY

WATERCOLOUR ON PAPER | 11"x15"

**INR 3,00,000 - 4,00,000** +GST 12%

PROVENANCE

*Purchased from Delhi Art Gallery, 2010*

*Private collection, Chennai*





group exhibitions in Amsterdam, Singapore, London, Mumbai and Paris. In 1982, his work was featured at the Royal Academy of Arts and at the Hirshhorn Museum and Sculpture Garden, Washington D.C.

Bawa was born in 1941 in Dhuri, Punjab, India. He lived and worked for most of his life in New Delhi, where he passed away in December, 2008. Posthumously, his work has remained popular, having been featured in exhibitions at Aicon Gallery in London, Bodhi Art in Mumbai, and at the National Gallery of Modern Art, in New Delhi.

## MANJIT BAWA (1941-2008)

Painter Manjit Bawa studied under some of the greatest Modern artists in South Asia before going forth to build an exceptional career of his own. His teachers included Somnath Hore and Abani Sen at the College of Art, Delhi (part of the University of Delhi), where he began studying in 1958. In 1964 he went to London, where he worked as a silkscreen printmaker while studying at the London School of Painting until 1971. A precocious student, he landed solo shows during his London years, including "Terrace," in London and another at a private gallery in San Sebastian, Spain. He returned to India in 1972 and found quick acclaim. His work was shown in galleries, museums and competitions at home and internationally from his return until his death. His crisp, brightly-coloured, allegorical paintings represented India at Biennales in Tokyo, Ankara, Turkey, and Cuba. He also participated in several significant international

Sold at Christies South Asian Art  
19 December 2013, Mumbai

Winning Bid : Rs 3.86 Crores

Artowrk title: Untitled (Gaja Lakshmi)

Size: 75.6" x 65.8"





**LOT 31**

**MANJIT BAWA**

*UNTITLED*

OIL ON CANVAS | 35"x52"

**INR 90,00,000 - 1,10,00,000** +GST 12%

*PROVENANCE*

*Christie's South Kensington, London*

*18 September, 2001*

*LOT No. 37, Palette Art Gallery*

*New Delhi*



**LOT 32**

**HIMMAT SHAH**

*HEAD, 2016*

BRONZE | 19.7"x7.9"x7.5"

**INR 7,00,000 - 9,00,000** +GST 12%

*PROVENANCE*

*Artist*



Sold at Kochi Muziris Biennale  
Fundraiser Auction 31 October 2017

Winning Bid : INR 14,00,000

Title : Head  
Size : 16"x7"x6"

Similar sculptures have been  
featured in a short film  
**Faces The Enigmatic World  
of Himmat Shah**  
Directed by Vinod Bhardwaj  
and Rohit Suri

## HIMMAT SHAH (B. 1933)

Himmat Shah was born in 1933 at Lothal in Gujarat. After initially training as a drawing teacher, he studied painting at the Faculty of Fine Arts of M.S. University, Baroda. He was a National Cultural Scholar in 1956 and received a French Government scholarship to study etching at Atelier 17, Paris in 1967. Shah's predilection for drawing was natural. Being an inexpensive, transformative and free form of expression, it appealed to him in his negotiations with form and space. If one looks at his early drawings closely, one discovers the skill behind the chaotic black lines. These works are never predictable, and deeply ironic in the manner in which they use a simple medium to interpret complex contemporary visual elds. From 1967 to 1971, Himmat Shah designed and executed monumental murals in brick, cement, and concrete at St. Xavier's School, Ahmedabad. Since then, he started working on relief and sculpture in plaster, terracotta, and ceramics. Shah's sculptures in bronze and terracotta explore materiality, texture and the various ways in which reality can be presented. His gilded objects of clay have the traces of paintings on them and there are unreadable hieroglyphs gouged into his series of metal heads. These are self-mocking elements, speaking of age and decay. Shah's solo exhibitions include 'Drawings and Sculptures' presented by



Studio Confluence at Jehangir Nicholson Art Gallery, Mumbai, in 2007; a show at Saffronart and Berkeley Square Gallery, London, in 2007; 'Sculpture' at Art Heritage, New Delhi, in 2002; and others held at Anant Art Gallery, New Delhi, in 2005; Shridharani Gallery, New Delhi, in 2000; Sakshi Gallery, Mumbai, in 1994; the Lalit Kala Akademi, New Delhi, in 1982; and Max Mueller Bhavan, New Delhi in 1973. Himmat Shah's work has been a part of many groups shows, including 'Yellow Deity: Contemporary Indian Art' at the Ludwig Museum, Budapest, in 1997; 'Rediscovering the Roots' at Museo de la Nación, Lima, in 1997; 'Ninth Triennale - Seven Artists from the Collection' at the National Gallery of Modern Art, New Delhi, also in 1997; 'Festival of Indian Art', Moscow, in 1996; and the Biennale de Paris in 1967 and 1970. In 2003, the Government of Madhya Pradesh conferred the artist with the Kalidasa Samman. Shah has also received the All India Fine Arts and Crafts Society (AIFACS) Award, New Delhi, in 1996, and the Sahitya Kala Parishad Award, New Delhi, in 1988. The artist lives and works in New Delhi.





Sold at Summer Online Auction  
SaffronArt 6th-7th June 2017.

Winning Bid Rs 7,73,376 | Size: 22"x15"

## LALU PRASAD SHAW (B. 1937)

Born in 1937, Suri, West Bengal, Lal Prasad Shaw studied at the Government College of Arts and Crafts, Kolkata. His work is notable for its smooth synthesis of contrasting stylistic elements to produce a simple, yet sophisticated result. He has received the National Award of Lalit Kala Akademi, New Delhi and the West Bengal State Lalit Kala Akademi Award. He began his career as a printmaker and has exhibited his works in several solo shows across India and abroad including the 11 British Biennale, London 1970, VII Paris Biennale 1971, X Ljubljana Biennale 1973, Norwegian Print Biennale 1974, 1978, World Biennale of Graphic Art, London, Baghdad, 1980, 11 Asian Art Biennale, Bangladesh 1984, Whitley's London 1996. His works are displayed in the permanent collections of the National Museum of Modern Art, New Delhi, The Birla Academy, Kolkata, and Art Forum, Singapore. He resides and works in Kolkata.

LOT 33

LALU PRASAD SHAW

UNTITLED, 2017

TEMPERA ON BOARD | 25"x17.7"

INR 3,00,000 - 5,00,000 +GST 12%

PROVENANCE  
Artist





## GANESH PYNE (B. 1937 – 2013)

Ganesh Pyne was an Indian painter and draughtsman. One of the most notable contemporary artists of the Bengal School of Art, he also developed his own style of 'poetic surrealism', fantasy and dark imagery around the themes of Bengali folklore and mythology. Born and brought up in Kolkata, living in a crumbling family mansion in Kabiraj Row, north Calcutta (now Kolkata), Pyne grew up listening to his grandmother's folktales and reading fantastic stories from children's books, which was to create the vocabulary of his future art. In those early years, Pyne was greatly influenced by the brothers Abanindranath and Gaganendranath

Tagore. In the early '60s, he spent some part of the day sketching for the animated films made at Mandar Mullick's studio. In 1963, he became a member of the newly formed Society of Contemporary Artists. The first one-man show of private sketches 'Indische Kunst' from his workbook called Jottings (Preliminary Drawings for Paintings) was mounted by The Village Gallery in New Delhi. Subsequently, he had many more prestigious group shows. Among them the Paris Biennale in 1969, contemporary Indian Painting, West Germany in 1970, International Festival of Paintings in France, 1975, Contemporary Art of Asia, Japan, 1980, Modern Indian Paintings, U.S.A., Contemporary India Art, UK, Heute, West Germany, 1982, Visims, Calcutta, 1986. Timeless Art, Bombay, 1989. Pyne has received many awards and is present in many public and private collections.

**LOT 34**

**GANESH PYNE**

*UNTITLED*

PEN & INK ON PAPER | 9"X6.7"

**INR 1,25,000 - 2,25,000** +GST 12%

*PROVENANCE*

*Shown in Saffron Art*

*Lot No. 9 (Absolute Auction May 2015)*



LOT 35

MANU PAREKH

*UNTITLED, 1993*

MIXED MEDIA ON PAPER | 29.5"x21.7"

**INR 3,00,000 - 4,00,000** +GST 12%

*PROVENANCE*  
*Acquired from artist*







Francis Newton Souza "Untitled"  
Christie's New York, March 2008  
LOT 70

**LOT 36**

**FRANCIS NEWTON SOUZA**

*UNTITLED (RECLINING NUDE), 1968*

OIL ON PAPER | 11.8"x8.4"

**INR 4,50,000 - 7,00,000** +GST 12%

**PROVENANCE**

*Published: Francis Newton Souza by Vinod Bhardwaj*

*Foreword by Krishen Khanna*

*Exhibited Roseberys, London, June 2015*

## JATIN DAS (B. 1941)

The multi-faceted Jatin Das has been an integral part of the Indian art scene for more than four decades, with his paintings, murals and sculptures. The human body holds an endless fascination for him and he pursues his quest for dynamic figures tirelessly, using quick brushwork and a linear structure. Das believes that every element of life has inherent energy. This energy is evident in his paintings of men and women portraying the plethora of emotions evoked as a result of the interaction of people with society and nature. The man-woman relationship, in particular, with all its accompanying pain and joy is a constant source of inspiration to him. Rhythmic discontinuities of colour planes and rushing lines characterise his paintings. Das focuses on drawing out the subtleties of thought and feeling through the use of colour. It was his paintings



of nude or 'bare figure' forms that brought him acclaim in the 1960s and 70s. He has also been involved with art institutions in several capacities: as a teacher at the College of Art, New Delhi, and at the National School of Drama, New Delhi; as a consultant for the Handicrafts Board and for the Folk Art Museum, Orissa, to mention a few. In 1991, the Lalit Kala Akademi held a retrospective of his works. In his career, spanning 40 years, Das has held only 37 exhibitions, as he believes that painting is an intensely personal experience, the results of which cannot always be shared with others.

**LOT 37**

**JATIN DAS**

*UNTITLED, 1997*

ACRYLIC ON CANVAS | 44"X34"

**INR 3,00,000 - 5,00,000** +GST 12%

*PROVENANCE*

*Acquired from artist*







**LOT 38**

**GIGI SCARIA**

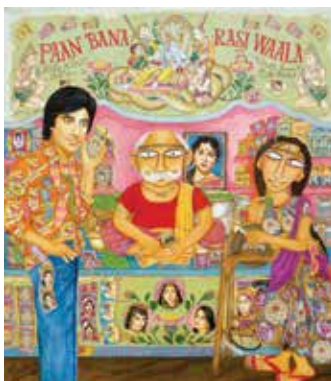
*UNTITLED, 2009*

ACRYLIC ON CANVAS | 75"x36"

**INR 2,50,000 - 3,50,000** +GST 12%

**PROVENANCE**

*Acquired from artist*



Amitabh Bachchan commissioned Nilofer Suleman to paint something for his 70th birthday. She made a map of his career, from Jaya Bachchan as Chakkan Churi Waali to Nirupa Roy hanging in the background with a garland of flowers as "Maa", A paan benarasi waala.

LOT 39

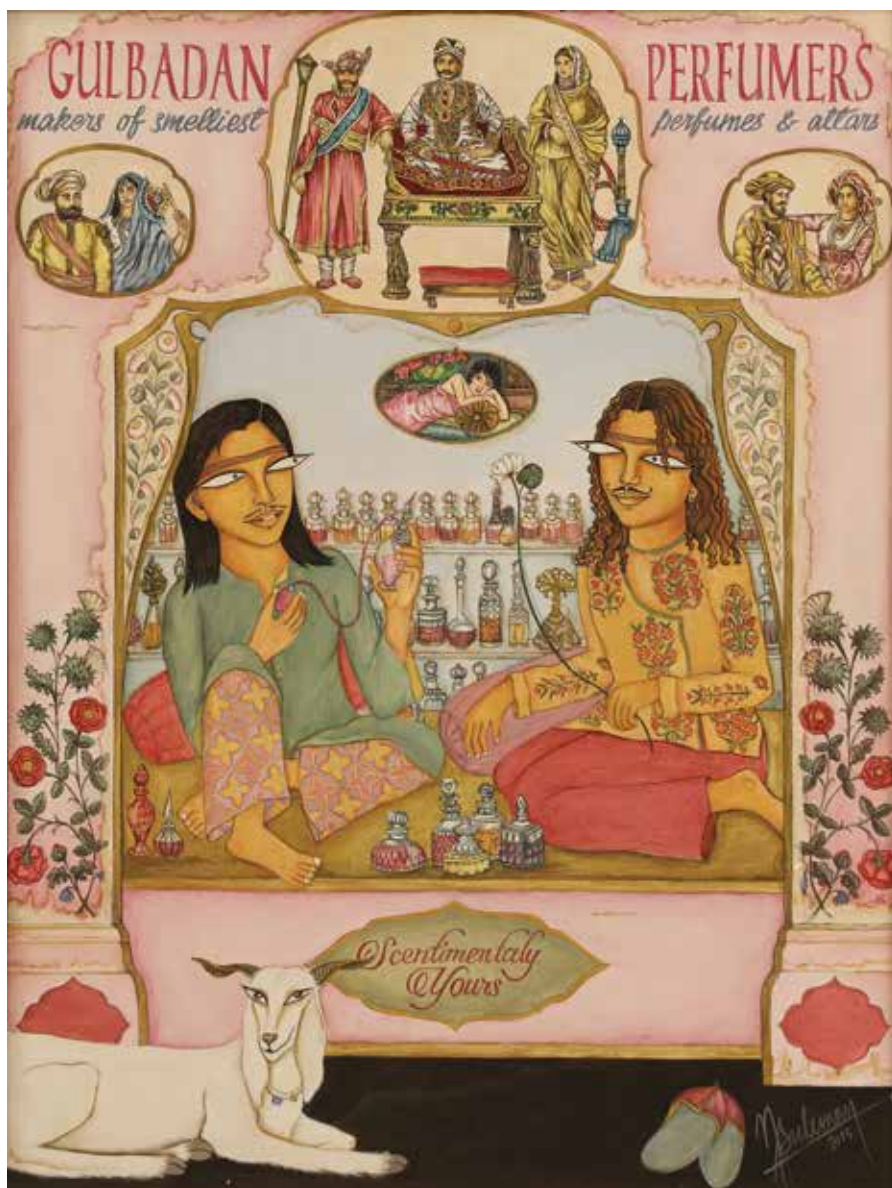
NILOFER SULEMAN

GULBADAN PERFUMERS, 2015

ACRYLIC ON CANVAS | 29" X 22"

INR 2,25,000 - 3,25,000 +GST 12%

PROVENANCE  
Artist







LOT 40

FRANCIS NEWTON SOUZA

*UNTITLED, 1991*

CHEMICAL ALTERATION ON PAPER | 10"x7.6"

**INR 2,00,000 - 3,00,000** +GST 12%

PROVENANCE

*Published: Francis Newton Souza by Vinod Bhardwaj (Dhoomimal Gallery Collection)*



LOT 41

SHIPRA BHATTACHARYA

*RADHA KRISHNA*, 2014

ACRYLIC ON CANVAS | 35.8"x29.7"

**INR 2,25,000 - 3,00,000** +GST 12%

PROVENANCE

Artist

LOT 42

RABIN MONDAL

LOT OF 2 WORKS

*UNTITLED, 2010 (left)*

MIXED MEDIA ON BOARD | 17.9"x14.6"

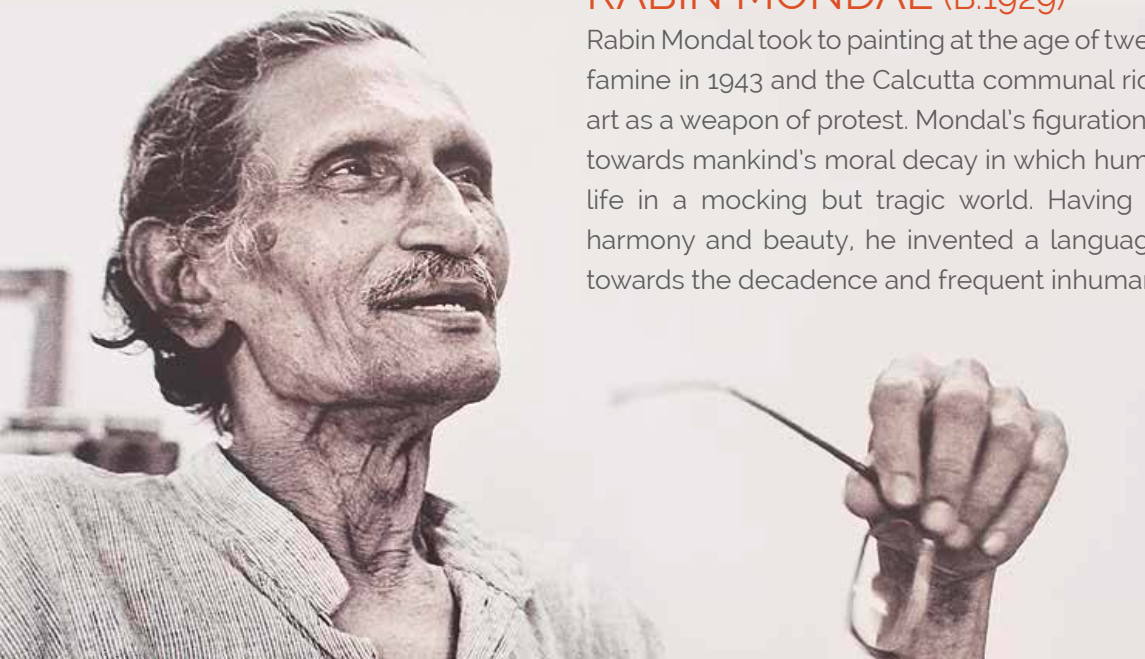
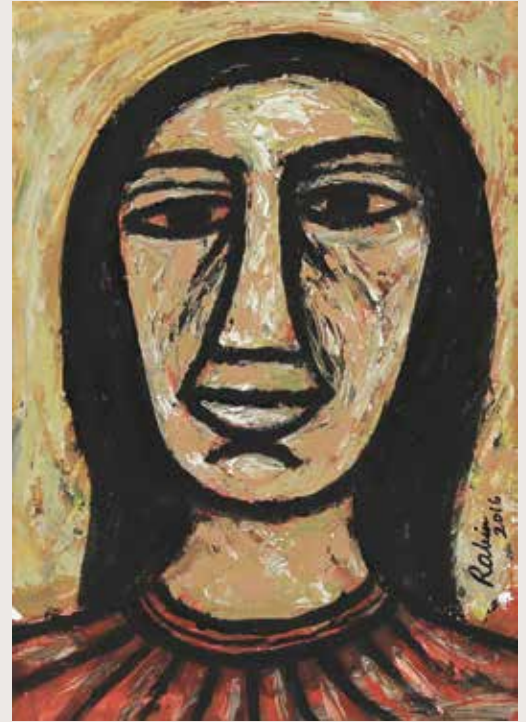
*UNTITLED, 2016 (right)*

ACRYLIC ON BOARD | 19.3"x13.4"

**INR 1,75,000 - 2,75,000** +GST 12%

PROVENANCE

Artist



## RABIN MONDAL (B.1929)

Rabin Mondal took to painting at the age of twelve and was impacted by the Bengal famine in 1943 and the Calcutta communal riots of 1946, and sought refuge in his art as a weapon of protest. Mondal's figuration derives from a growing abhorrence towards mankind's moral decay in which human figures struggled to live a hero's life in a mocking but tragic world. Having subverted the classical canons of harmony and beauty, he invented a language to express his anguish and rage towards the decadence and frequent inhumanity he experienced.



**LOT 43**

**BIMAL DAS GUPTA**

*UNTITLED, 1993*

WATERCOLOUR ON PAPER | 30"X24.8"

**INR 2,00,000 - 3,00,000 +GST 12%**

*PROVENANCE*

*Galerie 88, shown in Art Deal Auction, 2016  
renowned collector, Chennai*





**LOT 44**

**RAMANANDA BANDYOPADHYAY**

*UNTITLED*

MIXED MEDIA ON PAPER | 22"X24"

**INR 2,50,000 - 3,50,000** +GST 12%

*PROVENANCE*

*Acquired from artist*





## SOMNATH HORE (1921-2006)

Somnath Hore trained under artist Zainul Abedin, and, later, printer Saifuddin Ahmed. In a thirty-year long teaching career, he set up the printmaking department of the Delhi Polytechnic of Art, and nurtured students at Kala Bhavana, Santiniketan. The 1943 Bengal famine and 1946 Tebhaga peasant uprising marked him, reappearing constantly in his works as catastrophe-enduring figures in an act of receiving erased memories.

LOT 45

SOMNATH HORE

UNTITLED, 1986

PENCIL & WASH ON PAPER | 10.5"X14.5"

INR 1,75,000 - 2,50,000 +GST 12%

PROVENANCE

Acquired from artist's family



LOT 46

S HARSHAVARDHANA

UNTITLED

ACRYLIC ON CANVAS | 30"X48"

**INR 3,00,000 - 4,00,000** +GST 12%

PROVENANCE

*Acquired from Apparao Gallery by the present collector*







LOT 47

KATTINGERI KRISHNA HEBBAR

UNTITLED, 1984

PEN ON PAPER | 14.2"X9.5"

INR 1,75,000 - 2,50,000 +GST 12%

PROVENANCE

Astaguru Auction

K.K. HEBBAR (1911-1996)

It was during his studies at Sir J.J. School of Art in Bombay that K.K. Hebbar was drawn to impressionism, although it was Indian classical art that remained a ceaseless source of inspiration. Strongly inspired by Amrita Sher-Gil's art, Hebbar left for Europe in 1949, studying painting at the Academie Julian in Paris, and later, graphics at Ecole Estienne. Upon his return to India, his attempts to find his own style and rhythm included learning the classical dance form of Kathak.





## PARITOSH SEN (1918 - 2008)

A painter, illustrator, tutor and writer, Paritosh Sen has been a part of the world of Indian art for close to four decades now. Sen's more recognisable works are his caricatures, which reflect strong underlying socio-political shades, and his female nude drawings. His style of representation is influenced by his exposure to Western Modern art, and has traces of cubism. He uses two dimensional, structured planes but still creates an illusion of voluptuousness. His drawings and paintings are noted for their strong lines and bold, stylised strokes. Although colour is an important aspect of his paintings, it is the human figure, expressing a myriad of emotions that dominates his art. A recurrent subject in Sen's works is his depiction of scenes from everyday urban life. These activities are rendered from a cynical and detached perspective, which is typically Sen's viewpoint. Paritosh Sen has a Diploma in Fine Arts from the Government College of Arts and Crafts, Chennai. In 1942, he moved to Calcutta, where he and a group of friends formed the Calcutta Group, an association of artists that sought to incorporate contemporary values in Indian art. In 1949, he left for Paris to study further, attending, among other institutes, the Ecole des Beaux Arts. He received a Fellowship for 1970-'71 from the John D. Rockefeller III Fund. A prolific writer, Sen has published many works in both Bengali and in English, including a series of autobiographical vignettes titled 'Jindabahr Lane'. His works have been exhibited in India and internationally, in Paris, London, Germany, Tokyo and in the US.

Sold at  
Modern & Contemporary  
Indian Art  
3-4 December 2014

Winning Bid:  
INR 8,16,480

Title:  
Woman reading a  
newspaper

LOT 48

PARITOSH SEN

UNTITLED, 2005

ACRYLIC ON PAPER | 29"X19"

INR 3,00,000 - 4,00,000 +GST 12%

PROVENANCE

Acquired from Artist

This work was shown in the book  
"IX Decade" written by Mrinal Ghosh, edited  
by Biswajit Banerjee and translated from  
original in Bengali by Ramendranath Dutta  
published for Artworld





**LOT 49**

**B VITHAL**

*UNTITLED, Circa 1970*

BRONZE | 9"X8"X6"

**INR 2,00,000 - 3,00,000** +GST 12%

*PROVENANCE*

*Acquired from artist*

**LOT 50**

**BAIJU PARTHAN**

*UNTITLED, 2017*

ACRYLIC ON CANVAS BOARD | 18"X14"

**INR 1,25,000 - 2,25,000** +GST 12%

*PROVENANCE*

*Artist*

*We thank the artist for the generous contribution  
of the above work for this noble cause*



## VISWANADHAN VELU (B. 1940)

Hailing from Kerala, Viswanadhan Velu trained at the College of Arts and Crafts in Madras. He was one of the founding members of the Cholamandal Artists' Village. The artist believes his work is an individual journey of exploration. Though his early works are figurative, the artist evolved his vocabulary over time through experiments with abstract and geometric forms. In the late 1960s, Viswanadhan, inspired by the geometrical ritualistic-magical diagrams of Kerala, began to explore the visual language inherent in them. This theme returns in his work time and again, with gradual evolution of form and colour. He works mostly on paper, canvas and metal plate with a particularly arresting technique. The outline is drawn with thick stamping ink, and then oil paint is applied with a brush and the work washed with essence of turpentine. The transparent and thin paint reveals the geometric forms. His later works, using strong hand made paper, combine a technique generally utilized in the making of handicrafts with a sophisticated sense of organisation. He has also used Indian ink to create large, horizontal pieces and smaller square drawings. In addition to his art, Viswanadhan has made a series of films based on the primary elements of Nature: Sand, Water, Fire, Air and Ether. An artist of international acclaim, He has had numerous solo exhibitions around the world. Among the many awards to his credit, in 2005, he was awarded the Chevalier des Arts et Letters by the Government of France. The artist lives and works in Paris.



LOT 51

V VISWANADHAN

UNTITLED, 2012

ACRYLIC ON CANVAS | 40"X40"

**INR 8,00,000 - 12,00,000** +GST 12%

*PROVENANCE*

*Acquired from artist*





**LOT 52**

**PARVATHI NAYAR**

*COLUMN CORE, 2014*

HANDDRAWN GRAPHITE ON WOOD DIP-  
TYCH (2 Nos.) 36"X18"X1" EACH

**INR1,50,000 - 2,50,000** +GST 12%

*PROVENANCE*

*Artist, shown at India Art Fair, 2017*



**LOT 53**

**BIMAL DAS GUPTA**

*UNTITLED, 1995*

WATERCOLOUR ON PAPER | 30"X24.8"

**INR 2,00,000 - 3,00,000** +GST 12%

*PROVENANCE*

*Galerie 88, Shown in Art Deal Auction, 2016*

*Renowned collector, Chennai*

**LOT 54**

**G E GURUSIDDAPPA**

*THE METAPHOR WHICH I WORSHIP, 2012*

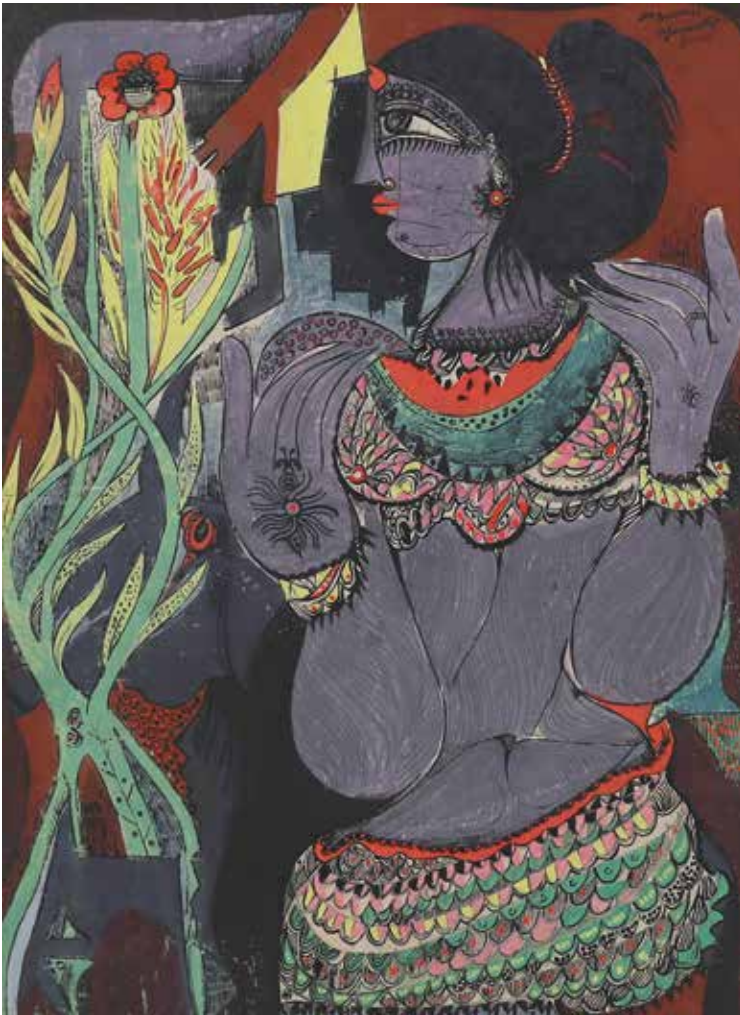
ACRYLIC ON CANVAS | 36"X59.5"

**INR 2,50,000 - 3,50,000** +GST 12%

*PROVENANCE*

*Acquired from artist*





LOT 56

C DOUGLAS

*PREGNANT DESIRE, 2002*

MIXED MEDIA ON PAPER | 19.5"X17.3"

**INR 1,25,000 - 1,75,000** +GST 12%

*PROVENANCE*

*Acquired from artist*



LOT 55

M SURIYAMOORTHY

*UNTITLED, 1972*

NATURAL PIGMENTS ON PAPER | 38.5"X28.5"

**INR 2,50,000 - 3,50,000** +GST 12%

*PROVENANCE*

*From late Mr. Daruwala, Sarala Art Centre*





**LOT 57**

**SUDHANSHU SUTAR**

*UNTITLED, 2011*

WATERCOLOUR ON PAPER | 30"X22.5"

**INR 1,25,000 - 1,75,000** +GST 12%

*PROVENANCE*

*Acquired from artist*



**LOT 58**

**K S RAO**

*AT GARDEN, 2000*

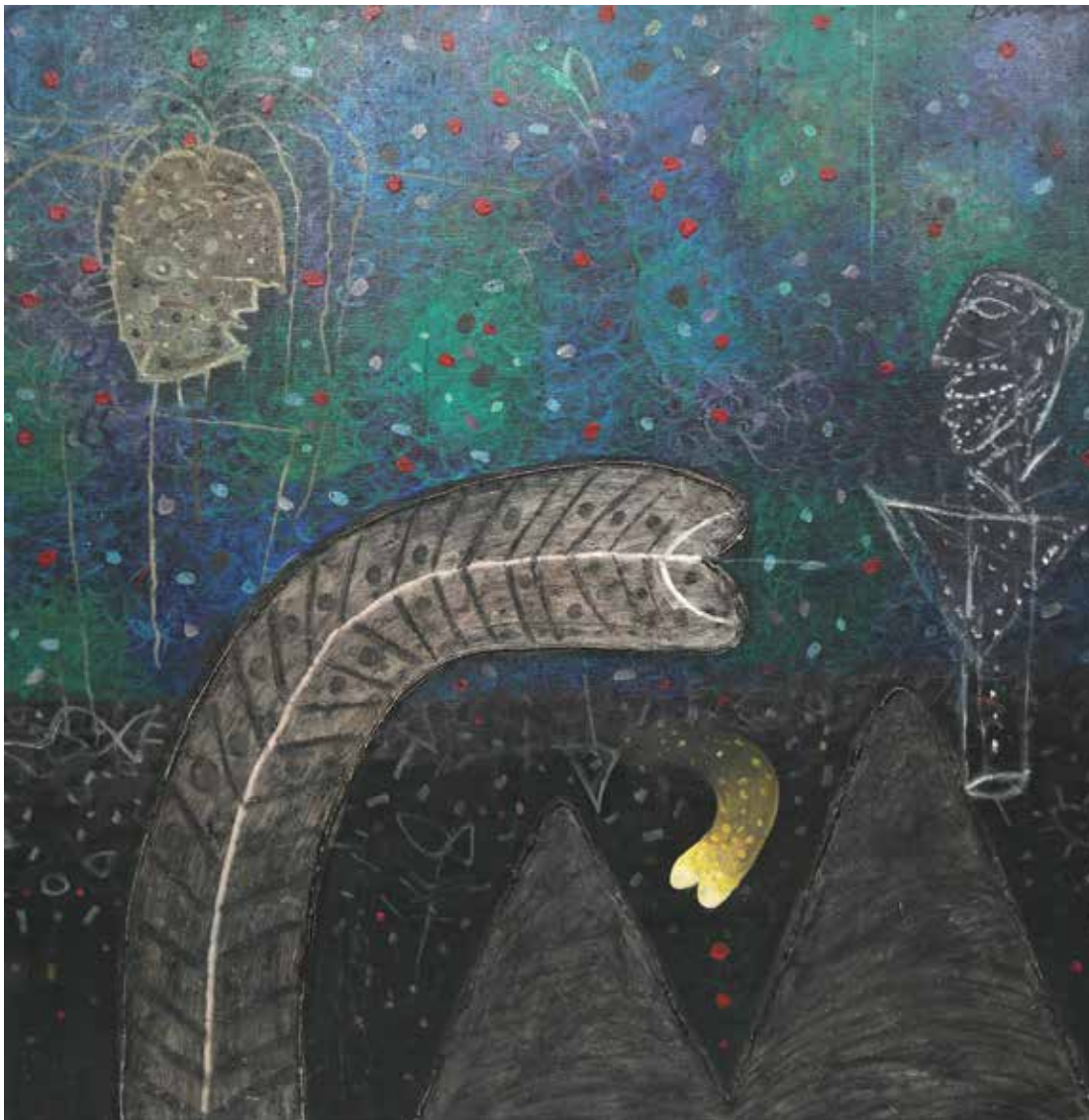
ACRYLIC ON CANVAS | 29.7"X21.5"

**INR 1,50,000 - 2,25,000** +GST 12%

*PROVENANCE*

*Acquired from artist*





LOT 59

R B BHASKARAN

UNTITLED, 1993

MIXED MEDIA ON CANVAS | 42.5"X42"

**INR 1,75,000 - 2,75,000** +GST 12%

PROVENANCE

Acquired from artist

LOT 60

REKHA RODWITTIYA

LOT OF 2 WORKS

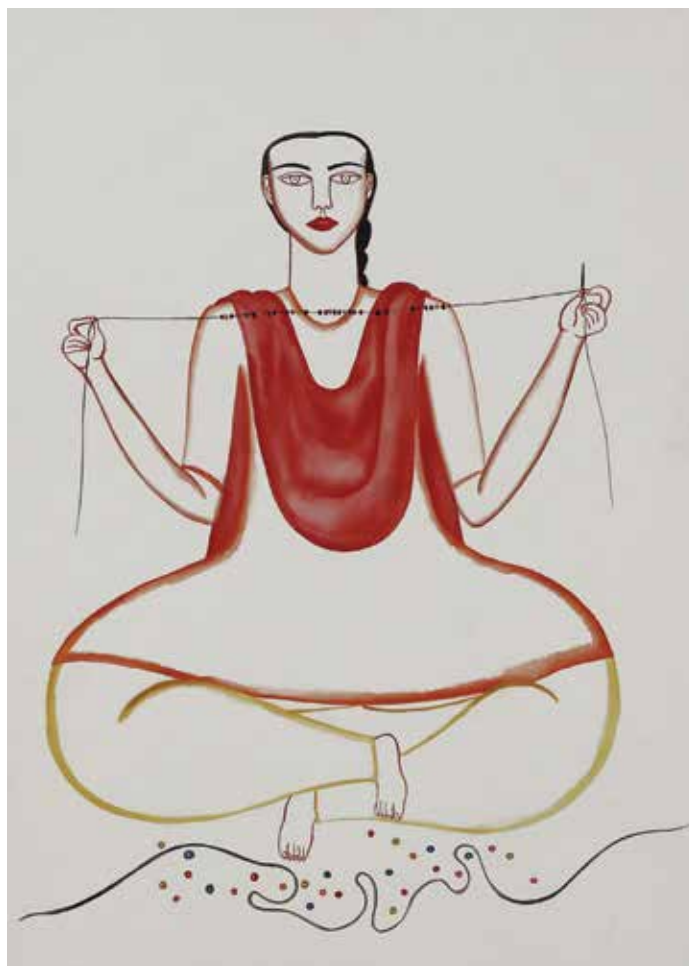
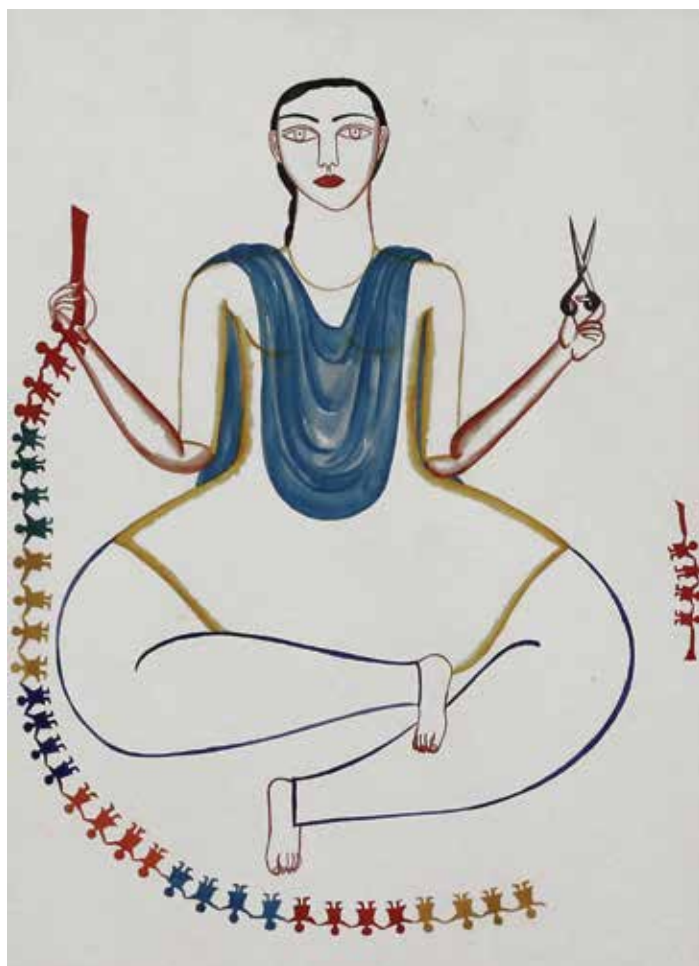
EVOCATIONS, 1998

WATERCOLOUR ON PAPER | 19.7"X14.19 EACH

INR 2,50,000 - 3,00,000 +GST 12%

PROVENANCE

Artist





**LOT 61**

**S N SUJITH**

*UNTITLED*

WATERCOLOUR ON PAPER | 33.5"X57"

**INR 1,75,000 - 2,75,000** +GST 12%

*PROVENANCE*

*Acquired from artist*



**LOT 62**

**BALAJI PONNA**

*STATEMENTS & SCRIPTURES  
REMAIN FOREVER, 2010*

OIL ON CANVAS | 53"X53"

**INR 2,00,000 - 3,50,000** +GST 12%

*PROVENANCE*

*Acquired from artist*



LOT 63

SUDARSHAN SHETTY

UNTITLED, 2004

OIL ON CANVAS | 71"X47"

INR 3,00,000 - 4,00,000 +GST 12%

PROVENANCE

Acquired from artist



LOT 64

VIVEK VILASINI

YOU CANNOT OF COURSE,  
BELIEVE ALL THIS..., 2013

ACHIVAL PRINT ON ARCHIVAL HAHNEMUHL  
PAPER EDITION : 9+1AP | 57"X90"

INR 5,00,000 - 7,00,000 +GST 12%

PROVENANCE

Sakshi Art Gallery





LOT 65

MANJUNATH KAMATH

*PRIVATE VIEW, 2014*

DIGITAL PRINT ON ARCHIVAL PAPER

EDITION : 3/3 + 2AP | 48"X60"

**INR 4,50,000 - 6,00,000** +GST 12%

*PROVENANCE*  
*Sakshi Art Gallery*



LOT 66

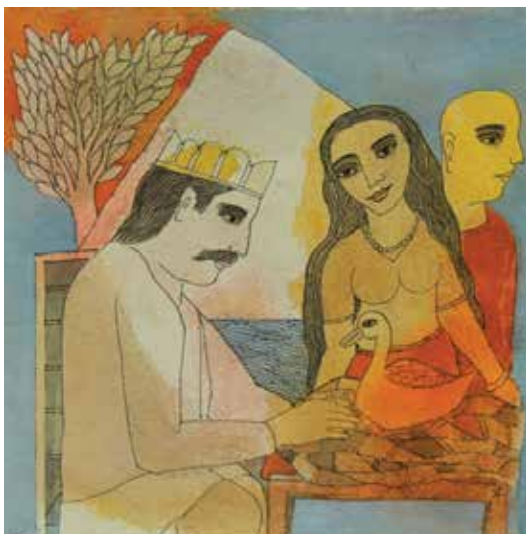
BADRI NARAYAN

*HAMSA JATAKA, 2002*

WATERCOLOUR ON PAPER | 10"X10"

**INR 2,25,000 - 2,75,000** +GST 12%

*PROVENANCE*  
*Sakshi Art Gallery*



LOT 67

BADRI NARAYAN

*MEETING BY THE HILLSIDE, 2001*

DRAWING, PEN INK AND  
WATERCOLOUR ON PAPER | 8"X8"

**INR 2,25,000 - 2,75,000** +GST 12%

*PROVENANCE*  
*Sakshi Art Gallery*

LOT 68

NANDINI VALLI MUTHIAH

GAZE 2, 2006

INKJET PRINT ON ARCHIVAL PAPER

EDITION : 4 OF 12 | 30"X30"

INR 1,50,000 - 2,00,000 +GST 12%

PROVENANCE

Sakshi Art Gallery



LOT 69

SUCHENDER P

A LOT OF 2 WORKS

UNTITLED, 2013, WATERCOLOUR ON PAPER | 15"X11" (left) | 11"X15" (right)

INR 75,000 - 1,25,000 +GST 12%

PROVENANCE

Sakshi Art Gallery



# ARTIST PROFILES

**ARPANA CAUR** (B. 1954) The daughter of renowned Punjabi writer Ajit Caur, Arpana Caur originally studied literature before choosing art as her vocation.

Mysticism is a strong leitmotif of Caur's work which draws on literature, devotional poetry and religious thought. Caur has responded to political events like the Hiroshima atomic bomb, the Sikh massacre, and violence against women, but it is women's everyday world that is her frequent subject. Stylistically, her works can be traced to Pahari miniatures for their arrangement of the pictorial space. She lives and works in New Delhi.

**PROKASH KARMAKAR** (1933-2014) Prokash Karmakar learnt painting at his father, artist-teacher Prahlad Karmakar's atelier, till the socio-political turmoil of the Forties and his father's early death put an end to it. Karmakar's art emerges from a contemplation of life, through the prism of personal traumatic experiences intermingled with dark moments in recent history. He was awarded by Lalit Kala Akademi in 1968 and his works form part of several significant collections.

**P GOPINATH** (B. 1948) P Gopinath, senior artist from Chalamandal was born in Ponnani, Kerala in 1948. He received a first-class diploma in painting from the Government College of Arts and Crafts, Madras in 1970. Between 1978 and 1990 he participated in a number of graphics workshops in New Delhi, Chennai, and Kerala, including one at London's Royal College of Art. Since 1967 he has exhibited at many major venues throughout India, and regularly receives awards for his work. He is the recipient of the State Award of Lalit Kala Akademi, Chennai. His work is held in a number of private and corporate collections in India and abroad.

**SURYA PRAKASH** (B. 1940) From Madhira, Telangana, Suryaprakash studied painting in Hyderabad and later worked under the popular artist Ram Kumar in New Delhi. He has been credited as a pivotal agent in promoting modern art in his home state, by organising a number of camps and exhibitions like none before. While capturing the heavenliness of native landscapes in various hues, he works with the diligence of an Impressionist. Several private and public collections hold his work, but a substantial amount can be seen on display at the L.V. Prasad Eye Institute and the centre for Cellular and Molecular Biology, both in Hyderabad. He has several gold medals from the Hyderabad Art Society, the 1966 National Award Lalit Kala Akademi and the Hamsa award by the Andhra Pradesh government. He has also been conferred the prestigious title of "Kala Vibhushan" by the All India Fine Arts and Crafts Society, New Delhi. He now resides and works in Hyderabad.

**S. NANDAGOPAL** (1946-2017) Born in Bangalore, Nandagopal graduated from Loyola College Madras after which he pursued a Diploma in Fine Arts at the Government College of Arts and Crafts, Madras. His sculptures are contemporary with a tinge of tradition and vivid colours that captivate the viewer. Although reluctant to speak of the "meaning" of his work, Nandagopal has given his sculpture titles that clearly connect them with some of India's most ancient images, and yet they are markedly different from the products of the ancient artists' vision. Each sculpture gives evidence of a remarkable creative synthesis of ancient forms and themes with modern techniques and sensibility, creating a new mythology as well as a new form that enables us to communicate with and related to a culture remote from us. He won the gold medal in the Triennale at New Delhi, he was the recipient of the National Award, Lalit Kala Akademi, New Delhi in 1970 and 1978 and the Jindal Stainless Steel Award for Sculpture, 2002. Nandagopal has displayed his artworks in many exhibitions all around the world.

**B. SENATHIPATHI** (B. 1939) A founding member of the Chalamandal artist village, B. Senathipathi is one of the most important figurative painters of South India. He received a Diploma in Drawing and Painting from the Government College of Arts and Crafts, Chennai, in 1965, and in 1988, a British Council grant to travel to London, France, Holland, Belgium and West Germany. Drawing on the imagery and oral traditions of the epic stories, fables and Hindu mythology, he developed his highly impressionable and distinctive style built on fluid lyrical line, colour and dense pattern. Though his subjects are Indian Gods and Goddesses, they echo human sentiment and are a product of his rich imagination. He infuses them with the spirit of the human by rooting his works in contemporary times, thereby giving it a fresh perspective. He is also versatile in using metal reliefs for his subjects.

**SHUVAPRASANNA** (B. 1947) A graduate of the Indian College of Art at RB University, Kolkata, Shuvaprasanna's work has been exhibited extensively in India as well as internationally in USA, Bangladesh, Singapore, France, Switzerland and Germany. He has received a number of awards for his works, and has written, edited and published several books on art and literature. He founded Art and Artists, Calcutta, and lives and works there.

**K. LAXMA GOUD** (B. 1940) Hailing from rural Andhra Pradesh, Laxma Goud studies painting at Hyderabad, and further at Baroda, the shift to the latter brought alive the uniqueness of his rural heritage. By the late Sixties, he had evolved a distinct style that reflected a pan-natural sexuality seen in terms of spontaneous, uninhibited passions, unfettered by the puritanical ethics of the urban middle class. They feature male and female, vegetal and animal forms drawn from tribal and folk art amidst lush nature and reveal his masterful control over the line. Laxma Goud lives and works in Hyderabad.

**A.P. SANTHANARAJ** (1932 - 2009) is a renowned and highly esteemed painter. A student of the Government College of Arts & Craft, Chennai, he later became the Principal in 1985. His works were first shown in Kumar Gallery in 1958 and he participated in numerous state and national art exhibitions, and even the Commonwealth art exhibition in London. He is the recipient of many awards for his works since 1953 including the National Award in 1957 and 1962. He had the honour of executing portraits



for the Parliament House, New Delhi and murals for the Madras State Museum in 1962. His quality of line set his style apart from other artists as his use of the element without any inhibitions created a unique visual language.

**SUNAYANI DEVI** (1875 - 1962) born in Calcutta, was a self taught artist with no institutional training. Her simple renderings reflect her natural free reign in creating her artworks. Not bound by any formal language, she took up the imagery and iconography of local art forms that were, like hers, created without such framework. Her naive and primitivist art represented a spontaneous and deeply personal practice at a time when patriarchal norms dictated that women be confined within domesticity. She mostly painted scenes of domesticity, drawing from her own life and tribulations. These scenes of domesticity are always tinged with a sense of melancholy and loneliness, and reflected a yearning for freedom. Her art came to be seen from an anti-colonial frame. Shadowed by the legacy of the Tagore family, she was a pioneering woman artist in modern India.

**SEEMA KOHLI** (B. 1960) Her works reveal a claiming of feminine subjectivities, an altered concept of feminine sexuality. Her art practice involves various disciplines from drawing, painting, sculptures, installations and performance. Her works bring into focus a woman's intellect, thought, dreams and realities. The domain of sacred feminine geography with an effulgence of energy emanates from the paintings, where myth, memory and imagination have become the handmaiden of her own artistic oeuvre. Within the genres of sexuality and desire, one can't ignore the parallel journeys of discovery that she has made. Being a student of philosophy, she has inhaled and experienced myriad notions of existence, and has lived emotional and psychological reality. Her vibrant use of colour draws the viewer into a world rich in spiritual dialogue, both explicit and implicit. Her work validates in different mediums in the past eighteen years, some constant, being the search for the self, while others being an extension of her conceptual and creative growth as an artist. She works in both small and large formats with layers of drawings and colours. Kohli has recently been facilitated by Lalit Kala Akademi for being an achiever as a woman in Contemporary Indian Art. She lives and works from her studio in Delhi.

**BIMAL DAS GUPTA** (1917-1995) Born in Behrampur in 1917, and pursued a Diploma in Painting from the Govt. College of Art and Craft, Kolkata. Bimal Dasgupta was a master of watercolours. Executed with amazing skill, Dasgupta's canvases are imbued with fluidity and something solid at the same time. His abstract watercolours capture dreamy landscapes, from trees in full bloom to stony boulders inspired by the ruins of Tughlakabad. His works have been displayed in several gallery and museum exhibitions. Many works by the artist have been sold at auction, including 'Untitled' sold at Asta Guru Auction House 'Modern & Contemporary Indian Art' in 2011 for \$12,754. There have been many articles about Bimal Dasgupta, including 'Lasting impressions' written by Shailaja Tripathi for The Hindu in 2014. The artist died in 1995.

**GOPAL GHOSE** (1913-1980) Trained in the style of art known as the Neo-Bengal School, Gopal Ghose was born in Kolkata in 1913. After obtaining a diploma in painting from the Government College of Arts and Crafts, Jaipur in 1935, he formally trained in sculpture, from Government College of Fine Arts, Madras. Ghose taught at the Indian Society of Oriental Art, in Kolkata from 1940-45 and then joined the faculty of the Bengal Engineering College, Shibpur, where he taught architectural drawing. He was also the joint secretary of the Academy of Fine Arts in Kolkata. He was proficient with several mediums including watercolor, tempera, pen and ink, and pastel. His economical technique of swift sweeping brushwork in his landscapes was especially admired, including by the likes of India's first Prime Minister Jawaharlal Nehru. He stood out among his contemporaries, both as a draughtsman and as a skilled watercolorist. Normally small in size, his paintings have a miniature quality, but they point towards the impressionistic. His appeal is sensual and lyrical, almost poetic. At a time when art was dissociating itself from beauty, Gopal Ghose's paintings stood as a reminder of the pleasure and sensory delight that art is capable of evoking. Ghose died in 1980. Some of his works are present in the prestigious collections of the Birla Academy of Art & Culture, Kolkata, and the National Gallery of Modern Art, New Delhi.

**SHYAMAL DUTTA RAY** (1941- 2005) His body of work constitutes a major turning point in the history of the Bengal school of art. He is credited with adding depth and intensity to the medium of watercolours, at a time when the Bengal school of Art traditionally used light and watery colours. His melancholic and pensive works reflect the contradictions of life around him. Regarded as a master in watercolour, he is also a founding member of the Society of Contemporary Artists, an artists' collective, that sought to introduce innovativeness into the art world of the 1960s. Most of Ray's work reflects the city life of Calcutta, with its happiness and sorrow, struggle and strife, poverty and hope, with a strong sense of irony, surrealism and awareness of a disintegrating society. He studied at the Government College of Arts and Crafts, Calcutta and has received many honours including the Award of Merit from the Lalit Kala Academy, the Shiromani Kala Puraskar, and the Special Commendation of the Karnataka Chitrakala Parishad. His works have been exhibited throughout India and he has also participated in international shows such as the Third World Biennale of Graphics, London, and the Havana Biennale, Cuba, to mention a few. His works are in the collections of the National Gallery of Modern Art, Delhi, the Victoria and Albert Museum, London and the Glenbarra Museum, Japan.

**N.N. RIMZON** (B. 1957) Born in Kerala's Kakkoor village in 1957. He studied sculpture at the College of Fine Arts in Trivandrum and followed it up with an M.A. in the subject from Baroda's M.S. University. He also studied in the Royal College of Art in London with the help of an Inlaks scholarship. During this learning phase, Rimzon's figures seem to reflect the concerns emanating from a leftist and radical background in Kerala. The socio-political strife at the time shaped Rimzon's sensibilities and his later works reveal postmodernist nuances in their attitudes, but the social-radical statement continues as an important motif, particularly in a work as direct and unambiguous as The Tools. He has rendered exaggeratedly naturalistic and then distorted figures of human vulnerability and disabling entrapment in wider situations. His metal, fiberglass and stone sculptures have won him international acclaim, though in recent years his drawings have gained recognition. Rimzon has held shows in galleries in New Delhi, Amsterdam, New York and Brisbane; these also include theme-based events and group shows. He was nominated for the Sotheby's Award for Contemporary Indian Art in 1998. The artist lives and works in Kerala.

**MANU PAREKH** (B. 1939) “I work like an actor: I remain the same actor, but perform and create situations within a different role”, said Manu Parekh, to sum up his attitude towards his works. This, to a certain extent, even explains the variety of his subjects, like the Benaras series, the heads, and the still life objects that he depicts in his paintings. The energy of the organic form and the inherent sexuality within the forms are intangible elements in his works. His paintings provoke viewers to take notice of the world around them, through the emotion, pain and anguish expressed in the subjects of his paintings. His works, colours, forms, exude a volatile energy that can be barely contained within the frame work, and become an extension of the artist’s personality.

**GIGI SCARIA** (B. 1973) Born in 1973 in Kothanalloor, Kerala, Gigi Scaria completed his Bachelor’s degree in painting from the College of Fine Arts, Thiruvananthapuram, in 1995, and his Master’s degree in the same from Jamia Millia University, New Delhi, in 1998. Gigi Scaria’s work draws the viewer’s attention towards the painful truths of migration and displacement. The issues of non-belonging and unsettlement reverberate between the walls on his canvases. Highly experimental, he works with several media such as installations, screen prints, photography, painting and sculpture. Scaria’s solo shows include ‘Absence of an Architect’ at Palette Art Gallery, New Delhi, in 2007; ‘Where are the Amerindians?’ at Inter America Space, Trinidad, in 2005. His group shows include ‘Popular Reality’ at the Stainless Gallery, New Delhi, Jam Jar, Dubai, and Clark House, Mumbai, in 2008-2009; ‘Keep Drawing’ at Gallery Espace, New Delhi; ‘Walk On Line’ at Avanthi Contemporary, Zurich; ‘Indiavatar (India + Avatar): Contemporary Artists from India’ at Gallery Sun Contemporary, Korea; ‘Young Contemporary Indian Artists’ at 1x1 Gallery, Dubai; ‘Click! Contemporary Photography in India’ at Vadehra Art Gallery, New Delhi; and ‘Who Knows Mr.Gandhi?’ at Aicon Gallery, London, all in 2008. In 2005, the artist was honoured with the Sanskriti Award in Visual Art. Scaria lives and works in New Delhi.

**NILOFER SULEMAN** (B. 1963) Born in 1963 at Indore, Nilofer Suleman started her artistic career as a cartographer and miniature artist, collecting and recreating Columbus-esque old maps, creating rivers and mountains in delicate ink-spelt detail. Her work, inspired by Indian typography and street graphics, is a union of styles that take Indian Graphic Culture onto a contemporary platform. Nilofer’s paintings are a witty and colorful illustration of India, offering vibrant vantage points and comical observations about the country. The characters, which animate her canvases, produce a significant effect with their elongated almond eyes and stylized features. Nilofer Suleman’s style juxtaposes the real world on the streets to a softer world where lotuses sprout from any surface, serpents fall asleep daintily in one’s hair, and blue-skinned lovers embrace. Through her paintings, we see glimpses of how these worlds meet in everyday ritual and adornment. Pictures, posters, and icons within the works spill into a painted space that is inhabited by Suleman’s quirky and idiosyncratic figures. Memories and imagined moments converge to create an entirely unique spectacle. Art Musings presented her début exhibition ‘Sulemani Chai’ in 2009 which was followed by ‘We Two Ours One’ in 2010 -11 and Bombay.

**SHIPRA BHATTACHARYA** (B. 1954) Born in Kolkata, Shipra Bhattacharya graduated from Kolkata University in 1975. She studied at the Government College of Art and Craft and at the College of Visual Arts, under the guidance of Shuvaprasanna. Bhattacharya’s work has dealt with women’s issues in a confrontational, yet subtle manner. While the female figure forms a central part of her work, it is more the inner consciousness of these women that the artist draws on, using bold yet soft colours and smooth brushwork. There is a mystery about each of her female protagonists – about the want of something more than what meets the eye. Bhattacharya’s work borders on the sensuous. It is far from portraiture, and yet there exists an endearingly real character to each of her women. The artist combines with ease bright, bold colours and soft, curving strokes, rendering each of her paintings a mesmerizing paradox. Shipra Bhattacharya has been exhibiting her work in solo shows since 1981, most recently at ‘EVEa’ organised by Gallery Sanskriti at the India Habitat Centre, New Delhi, in 2006. The artist’s works have been included in numerous group shows which have travelled internationally, most recently ‘Think Small’ at Art Alive, New Delhi, in 2009, ‘Miles Apart’ at Point of View, Mumbai, in 2009, ‘Manthan’ presented by Nitajali Art Gallery at Galerie Romain Rolland, New Delhi, in 2009, and ‘An Indian Summer’ presented by Art Alive Gallery, New Delhi, and at the Gallery in Cork St., London. She lives and works in Kolkata.

**RAMANANDA BANDYOPADHYAY** (B. 1936) Born in Birbhum (West Bengal), Ramananda completed his graduation in Fine Arts from Kala Bhavan, Santiniketan, Kolkata in 1957 under the guidance of Nandalal Bose. Lyrical and romantic, Bandyopadhyay’s canvases have a radiant innocence that is strongly reminiscent of an earlier era when life had dignity and graciousness. A very distinct characteristic of Bandyopadhyay’s work is the recurrent use of a palette that comprises predominantly reds, browns, greens, and white. In a career spanning almost four decades, he has consistently employed the same colours. He taught Fine Arts at the Ramakrishna Mission Vidyapith, Purulia. He was a member of Birla Museum and the Asiatic Society, Kolkata. He is the recipient of Four Academy Awards in 1961, 1972, 1978 & 1980 besides the Abanindranath Puraskar by the Government of West Bengal in 2000. He has held many solo shows and group shows across India and abroad including Kala Bhavan, Santiniketan in 1969; Academy of Fine Arts, Kolkata in 1971, 1975, 1981 & 1986; All India Fine Arts and Craft Society, New Delhi in 1972. A Retrospective exhibition of his works was organised at the Academy of Fine Arts, Kolkata in 2003. The artist lives and works in Kolkata.

**S. HARSHVARDHANA** (B. 1958) He gave up a successful career as a Bio-Scientist in 1993 to pursue his love for painting, a passion that remained a mere hobby for many years. Son of the late modern master J. Swaminathan, his inclination towards an art seemed almost natural. This self-taught artist displays his vast creative genius in his heavily textured but plainly coloured canvases. Deeply influenced by tribal art and symbols, the artist creates abstract geometrical forms, where inverted triangular structures co-exist with carefully defined areas of colour, which violently cut into one another, bringing a distinctive character to the piece. His solo shows include, ‘Enduring Intimations from Far and Near’ at Gallery Espace, New Delhi, in 2007-08; ‘Seeking the Reality’ at Indigo Blue Art, Singapore, in 2007; ‘Lines Maketh the Web’ at Aicon Gallery, New York, in 2007; and ‘Acute, Obtuse and Sometimes Right’ at Aicon Gallery, Palo Alto, in 2006. The artist has also participated in numerous group shows.

The most recent being 'Tales, Reflection and Constructs' at ITC Windsor, Bangalore, in 2008; 'High on Art' at Visual Art Gallery, India Habitat Centre, New Delhi, in 2007; 'Confluence' at Aicon Gallery, New York, in 2006; and 'Young Contemporary Artists', New Delhi, in 2004. The artist lives and works in New Delhi.

**PARITOSH SEN** (1918 - 2008) A painter, illustrator, tutor and writer, Paritosh Sen has been a part of the world of Indian art for close to four decades now. Sen's more recognisable works are his caricatures, which reflect strong underlying socio-political shades, and his female nude drawings. His style of representation is influenced by his exposure to Western Modern art, and has traces of cubism. He uses two dimensional, structured planes but still creates an illusion of voluptuousness. His drawings and paintings are noted for their strong lines and bold, stylised strokes. Although colour is an important aspect of his paintings, it is the human figure, expressing a myriad of emotions that dominates his art. A recurrent subject in Sen's works is his depiction of scenes from everyday urban life. These activities are rendered from a cynical and detached perspective, which is typically Sen's viewpoint. Paritosh Sen has a Diploma in Fine Arts from the Government College of Arts and Crafts, Chennai. In 1942, he moved to Calcutta, where he and a group of friends formed the Calcutta Group, an association of artists that sought to incorporate contemporary values in Indian art. In 1949, he left for Paris to study further, attending, among other institutes, the Ecole des Beaux Arts. He received a Fellowship for 1970-'71 from the John D. Rockefeller III Fund. A prolific writer, Sen has published many works in both Bengali and in English, including a series of autobiographical vignettes titled 'Jindabaha Lane'. His works have been exhibited in India and internationally, in Paris, London, Germany, Tokyo and in the US.

**B. VITHAL** (1935-1992) Born in Maharashtra in 1935, B. Vithal was a master sculptor and painter. While his sculptural works were known for their monumentality, his paintings captured the personal and intimate. However, in both forms the innate understanding of the human form comes through very strongly. This is not surprising as he studied at the Sir J.J. School of Art, an institution filled with large sculpture casts of Greek and Roman sculptures, and laid emphasis on the study of the human form through its live model studio classes. It was also here that he met his wife and fellow artist B. Prabha. They were married in 1956 and had a joint show of their works in the same year. Vithal mostly painted on large canvases and handled the entire surface with ease. His ability to switch from the three dimensional to the two dimensional is noteworthy. Vithal worked with his canvases playfully and often moved them all around, working on them from all directions and creating unusual textures and depths in the process. Horses, musicians, nudes, and people of Maharashtra are some of his frequently painted subjects. While he is best known for his bulls that exude sheer power and force, his paintings of horses were more playful and experimental in character. Vithal lived and worked in Mumbai.

**BAIJU PARTHAN** (B. 1956) Born in Kerala, Baiju Parthan has degrees not only in Painting, but also in Botany and Comparative Mythology, factors that correspond to his interest in and use of intermedia in his works. Inspired by the movements of Impressionism, Expressionism, Cubism, etc, In the early 80's Parthan claimed that he "felt like a missionary for Western art". He has participated in many solo exhibitions including 'Liquid Memory + Rant', Okhla Gallery, New Delhi (2007-2008); 'Source Codes', Museum Gallery, Mumbai (2006); 'New Media Prints', The Guild, Mumbai (2005); and at the Espace Gallery, New Delhi (2002); Fine Art Company, Mumbai (2002); Kakeeren Contemporary Art Gallery (2000); Gallery Sumukha, Bangalore (1999); Apparao Galleries, Madras (1997). The group shows he has exhibited include 'Altered Realities', Arts India, New York (2006); 'KAAM', Gallery ArtsIndia, New York (2005); 'Paths of Progression', Bodhi, Singapore (2005); 'Four Visions at The Gallery', Hong Kong (1996); 'Divergences', at N.C.P.A. in Mumbai (1995); Contemporary Miniatures at CIMA Gallery in Calcutta (1994); and Artists for Helpage, Mumbai (1992). He was awarded the Goa Lalit Kala Akademi artist of the year in 1981 and the merit prize from the same institution in 1978, 1979, 1980 and 1981. Baiju Parthan lives and works in Mumbai, India.

**PARVATHI NAYAR** (B. 1964) Chennai-based artist Parvathi Nayar's uniquely hybrid work brings together elements of draughtsmanship, video, photography, sculpture and painting, and explores the interactions in our socio-cultural milieu. Parvathi's work explores spatial relationships: both the internal/intimate spaces within our bodies, and the external/public in which we live. By treating her artworks as sites of dialogue where different elements – the scientific and the intuitive, the historical and the contemporary – meet and converse, she encourages viewers to, re-experience once-familiar perspectives. Parvathi received her Masters in Fine Art from Central St Martins College of Art and Design, London, on a Chevening scholarship from the British government. Her works have been collected by the Singapore Art Museum, Sotheby's Art Institute and Deutsche Bank. In 2008, her painting 'Firelight' was selected to be featured on ABN Amro's Dil Se platinum card in Singapore. She was also one of 70 artists selected to be part of B70, the historical 70th birthday show for Amitabh Bachchan. Parvathi's selected solos include "I sing the body electric", Bombay art Gallery, Mumbai; "Win Lose Draw", commissioned by ART Singapore, Singapore; "Drawing is a verb: an installation", The Arts House, Singapore. Her selected group shows include "The Material Point" Gallery OED, Cochin; "To Let the World In", Art Chennai, 2012; "Women Artists in Singapore", Singapore Art Museum (in conjunction with the launch of the book of the same title); in 2010; "Cinema Verite Redux" Gallery Sumukha, Bangalore, and Chennai; "Her Work is Never Done", Gallery BMB, Mumbai; "Drawing Out Conversations", in conjunction with the Singapore Biennale, Singapore; "Nature Born", Indonesia; "Pulp Friction" Biennale II, Indonesia in 200; Singapore Art Museum and KMB 2014, Kochi. Parvathi is also a creative writer and poet.

**GURUSIDDAPPA** (B. 1976) Born in Chitradurga, Karnataka, Gurusiddappa completed his Bachelor's degree in painting from the College of Fine Arts, Karnataka Chitrakala Parishath, Bangalore, in 1997. He then received his Master's degree in the same from the Faculty of Fine Arts at M.S. University, Baroda, in 2000. His solo shows include those held at Gallery Sumukha, Bangalore, in 2007, Sakshi Gallery, Mumbai, in 2007 and 2005, 'My Day Begins with...' at Karnataka Chitra Parishath, Bangalore, in 2003, and 'Song of the Earth' at Time and Space Gallery, Bangalore, in 2000. He has participated in numerous group shows including 'Verbal Passages' at Easel Art Gallery, Chennai, in 2002, and 'Group Norm' at Venkatappa Art Gallery, Bangalore, in 1996. Gurusiddappa received the National Award from the Lalit Kala Akademi, New Delhi, in 2004, and was the winner of the Camlin Art Foundation's Euro Art Tour in 2003.



**M. SURIYAMOORTHY** (1944 - 2012) After graduating from Govt. College of Arts and Crafts, Madras, 1963, M. Suriyamoorthy went on to become a scholar in Lalit Kala Akademi, Tamil Nadu in 1963-65, and a National Scholar at M.S. University, Baroda, 1965-68. He is a recipient of the Senior Fellowship from the Department of Culture, Government of India and the Sri S.H. Daya Fellowship, Mumbai. Suriyamoorthy has evolved his own unique style by creating his own colours after his Siddha practitioner father's death, from the medicines that were in disuse. He mixed various ingredients to achieve different colours – ground sea shells for white, natural gum from trees and collected waters from the major rivers of India. The formula that evolved after many years of experimentation has helped his works retain their painterly qualities, colour and brightness, for more than half a century. His works span various mediums like acrylic, oil, pastel, ink on paper and canvas. Suriyamoorthy is also one artist to not have followed any old master or any –isms of the art world. The genuineness of his works leap out at the viewer and appeal in a way like none other. He has to his credit more than forty seven prestigious awards from national and international organisations, international solo and group exhibits. His works are collections at various museums, fine arts academies and even the archaeological department of Tamil Nadu.

**C. DOUGLAS** (B. 1951) Hailing from a coastal town in Kerala, started as a painter at the age of twenty. He travelled to Madras to enrol himself at the Government College of Arts and Crafts. He seemed meek and was painfully touchy so a career in art in Madras seemed to be a suitable option for him, in the hope that good instruction and the company of artists would help him open up and make something of his temperament and abilities.

Douglas's figure, in his work, is that of an unbeatable being, one that would be grateful not to have been brought forth at all. The way he vouches for it is expressive of his extraordinary meekness and tenderness of spirit. His artistry, finely drawn as it was at this stage, was to the fore as to turn the picture surface into the fictional ground or recess, which his vexed figure might stay into and haunt. Douglas is able to achieve in his late works in figure turns decidedly picturesque. It turns out in the end to be amazingly constant, only a great deal more pictorial than at the beginning when he thought he was no more than seeded and conceived to be.

**SUDHANSHU SUTAR** (B. 1969) Born in 1969 in Kalikapur village of Orissa, life was tough for the aspiring artist who graduated in Fine Arts from Utkal University, Orissa in 1993. Sudhansu started with a quest to travel across Orissa on his bicycle to explore more than what he visualised of life outside his village. Convinced that he was to pursue art as a career, he felt the need to shift base to Delhi in 1994. His new work is representational of his roots from Orissa and the time he spent in Delhi. A marvellous combination of his rural psychological imagery and his complex survival in the big city reveals some visually salient images.

Since then he has held several solo shows throughout the country including Art Heritage, Triveni Kala Sangam, New Delhi in 2012, Art Musings, Mumbai in 2007, 'We want Your Life', Gallery Alternatives, Gurgaon, Haryana in 2006, 'Fact Beyond Fact', Lalit Kala Akademi, New Delhi in 1999, and has participated in many group shows. He was awarded by the Delhi State Exhibition (AIFACS) Award for Entry titled, 'Paper Boat for Hope' in 2002 and 50 years of Independence Art Show Award, Orissa in 1998. He lives in works in New Delhi.

**K.S. RAO** (B. 1936) Born in 1936 in Mangalore, Karnataka, K.S. Rao holds a first class Diploma in Fine Arts from the J.J. School of Arts, Bombay. He has innumerable solo and group shows to his credit. He has also participated in several camps. His works are in the collections of many corporates in India and abroad.

**R.B.BHASKARAN** (B. 1942) Principal of College of Arts and Crafts, Chennai is by far one of the most respected and talented artists to participate in the Madras Art Movement of the 1960s. This distinguished and intellectual artist was among the first in South India to rebel against the concept of 'Nativism' propagated by K.C.S. Paniker, the idea that one must consciously evolve an Indian style by introducing Indian motifs and themes into one's work. For Bhaskaran, this seemed a futile endeavor, one restrictive rather than enhancing for the artist. He believed strongly in one's Indian-ness being an instinctive by-product of one's work. For Bhaskaran, to define what is exactly Indian in his art is to implicate him and his personal understanding of his life. For him, this artistic catalyst within him contextualizes each and every mark of his brush as entirely Indian. His rebellious nature can also be seen in his skillful leaping from one subject matter to the next throughout his career and his wanting to revise those genres of Western art history that have impacted on the East so forcefully. One moment, his still-life paintings remark at the 17th century works of Diego Velázquez and their future alter egos the Cubist portrayals of objects by Pablo Picasso and the color shape experiments of Paul Cézanne. The next moment, Bhaskaran attends to the tradition of family Portraiture or marital visual representation. Most well known is Bhaskaran's signature work, the beloved cat series. Starting as a sketch of a wandering cat in his studio, this interest soon developed into an obsession with the creature, the feline animal becoming synonymous with the artist himself as much as the late M.F. Hussain was with his wild horses. Bhaskaran and his paintings share the same quality – certain ruggedness, pleasant rakishness and an unusual dynamism. There is usually a lot happening on his every canvas, but they each of these elements have their own space, they coexist without influencing or taking the magic away from the others. R B Bhaskaran lives and works out of Chennai.

**REKHA RODWITTIYA** (B. 1958) Born in Bangalore in 1958. Rekha Rodwittiya studied painting at the Faculty of Fine Arts, Baroda and at the Royal College of Art, London (MA 1984, on the Inlaks Scholarship). She held her first solo show in 1982 in Baroda and has subsequently held nineteen solo shows in New Delhi, Bombay, Madras, Stockholm, Bangalore, and Calcutta. Her work has been included in several group exhibitions in India and internationally, including the VI International Triennial, New Delhi (1986), India in Switzerland: Six Young Contemporaries, Geneva (1987), Dialogues of Peace, Geneva to celebrate the 50th anniversary of the United Nations, Geneva (1955), and Inside Out: Women Artists of India, touring exhibition in the UK (1995-96). Her early years at the Faculty of Fine Arts, Baroda, laid the foundations of what now stands as a politically alert feminist practice of painting. Belonging to a time when artists operated on the ground prepared by the narrative artists of the previous generation, Rodwittiya's generation sought to plough fresh fields across it. She found herself at odds with the male chauvinism of her contemporaries in the Indian Radical Painters and Sculptors Association, which did not allow for any gendered redefinition of art practice. This was, for her, a confirmation of her resolve to seek a way of

painting with clearly articulated feminist political intentions. The representation of the female figure has been a paramount concern for her, even as it has been significant for several feminist artists. Rodwittiya has been consistently working on the problem of representing the female form in a way that does not allow voyeuristic participation from the onlooker. Female figures in her work from the 1980s were often tortured, broken, and strewn about in a hostile space. Through the late 1980s and into the early 1990s, her paintings often had the appearance of a shadow play, populated by their human and animal protagonists in compositions that aggressively pitched figures out of the picture plane, almost demanding participation from the audience. A narrative subtext with concealed references almost always underlies these works. Recent years have seen Rodwittiya exploring archetypal figuration of the female form in a celebratory mode. The disappearance of the male figure from her work is not so much a measure of exclusion, but instead is a positive assertion of the female protagonist. Very often, this monumental female figure is presented within a domestic, intimate situation, surrounded by objects that the artist uses for their metaphoric potential. Bathed in radiant red, these works present the protagonist as a historical witness, as an entity that participates in, observes and thus comments on situations in the contemporary environment. She lives and works in Baroda.

**S N SUJITH** (B. 1980) Born in Baroda in 1980, Sujith graduated in Fine Arts from the Fine Arts College, Thrissur and went on to pursue a post graduation in painting at the Sarojini Naidu School of Fine Arts, Performing Arts and Communication in the University of Hyderabad. Sujith's works are his reactions to the urban landscape that he encounters every day in life. His visual language brings together a world that is poetic, narrative, abstract and evocative all at the same time, as he paints vast landscapes flushed with light and shadows. His work addresses the relationship between politics and architecture and its effect on modern societies, and specifically how modern architecture has come to shape the political, social, and cultural behaviours of its inhabitants. His training as a draughtsman in the construction industry further inspires his work. His works have been exhibited as a part of various group shows including 'The Map is not Territory' at Latitude 28, 'Relative Visa' at Bodhi, 'Indian Subway' at Grosvenor Vadehra, London, and several others at Sakshi Gallery and Gallery OED. He had his first solo show 'The City and the Tower' at Sakshi Gallery in 2008. He was part of Khoj Kolkata artist's residency in 2009, and has received various awards such as the Kerala Lalit Kala Akademi State Award and a Merit Scholarship from the University of Hyderabad. The Artist lives and works in Mumbai.

**BALAJI PONNA** (B. 1980) Born in 1980, Balaji Ponna completed his Bachelor's degree in Graphics from Andhra University in Visakhapatnam, and his Master's degree in the same from Visva Bharati University, Santiniketan. Balaji Ponna's highly detailed canvases contain a crucial link between painted text-phrases and images. The artist employs clever images and snippets of text to subtly address sociopolitical issues, including those of class and corruption, which are prevalent across all levels of Indian society. The artist's solo shows include 'Black Smoke' at Bose Pacia, Kolkata, in collaboration with the Guild Art Gallery, Mumbai, in 2009, and at Osmosis Gallery, Mumbai, in 2007. Amongst his group shows, the most recent include 'The July Show' at the Guild Art Gallery, Mumbai, in 2008; 'In the Midst' organized by Zamaana Arts at Tehresharan Gallery, New York, in 2007; 'Chronicles of Unspoken' at Travancore Art Gallery, New Delhi, in 2007; 'Crossroads' at Anant Art Gallery, New Delhi, in 2007 and 'Stepping In - Stepping Out' organized by Art Konsult and Gallery Threshold, New Delhi, in 2006. In 2004, Ponna was awarded a National Scholarship from the Ministry of Culture, Government of India.

**SUDARSHAN SHETTY** (B. 1961) Born in 1961 in Mangalore, Sudarshan Shetty completed his Bachelor of Fine Arts at Sir J.J. School of Art, Mumbai. The artist has been regularly creating artworks since the 90s and mostly works on sculpture and installations. His work envisions a lyrical world full of playfulness and freedom liberated from political issues. It displays an intriguing combination of the representational and the abstract. The Fukuoka Asian Art Museum invited Sudarshan Shetty for the exhibition 'Contemporary Asian Artist' in September 2001. In the exhibition, the installation consisted of chairs, a desk, boat, stringed instrument, airplane, all connected with a mechanical device to make them movable. In the installation 'For Here or To Go', Shetty created a new kaleidoscopic story. In the 'Amusement Parlor' created by him, the anticipation for future possibilities as well as anxieties for irrationality and unknown precincts, or eeriness behind contemporary society and amusements was projected. The artist strives to escape from the social framework, and at the same time, he tries to collect scattered fragments of daily life. Through the process of editing and applying these (fragments), he superimposes various facets of contemporary society. Though formally trained as a painter, Shetty progressively became interested in sculpture and installation. In 1996 he attended a sculpture workshop in Scotland and executed watercolour sketches, in which the predominant leitmotif was that of a carrier bag embellished with whimsical images and memories of the surroundings. His art-world reflects contemporary urban life. By stimulating the memories of people's childhood and their playful mind filled with curiosity, he cleverly escapes from the globalism that homogenises the world and innocently plots to overthrow the value system led by politics and the economy. He is also attracting a great deal of public attention as one of the leading artists in the Indian art scene internationally. He participated in the 'Private Mythology: Contemporary Art from India' (Tokyo) in 1998, 'Kwangju Biennale' (Korea) in 2000, and 'Century City' (UK) in 2001. Among his major art exhibitions are III Biennale of Indian Art, Roopankar Museum, Bhopal (1990), Solo show at the Holland Art Gallery, Rotterdam (1993), 'Paper Moon', solo show at Pundole Art Gallery, Mumbai (1995), 'Tryst with Destiny', Singapore Art Museum (1997), 'Art in the World', hosted by Beaux Arts Magazine, Paris (1998) and 'Century City: Art and Culture in the Modern Metropolis', Tate Modern (2001). Sudarshan Shetty is currently based in Mumbai.

**BADRI NARAYAN** (B. 1929) Badri Narayan was a thoughtful and reticent artist, who excelled in various roles – as a perennial storyteller, creator of symbols, and teacher. Like his persona, his paintings probe and bear testimony to the human predicament. His practice has been driven by a streak of self-reflection coupled with an honest autobiographical perspective. Born in 1929 in Secunderabad, the self-taught Badri Narayan painted for over 45 years. During this time, he has worked as an art teacher and an artist, but has always remained a deeply introspective individual. This self-reflection and autobiographical perspective is the most constant theme in Narayan's work. He passed away in 2013.

**K G SUBRAMANYAN** (B. 1924) A writer, scholar, teacher and art historian, K G Subramanyan was prolific in his art, spanning the spectrum of mediums from painting to pottery, weaving, and glass painting. He believed in the value of Indian traditions and incorporated folklore, myth and local techniques and stories into his work. He was an inspiration to generations of students as a member of the Baroda M S Fine Arts Faculty. Born in Kerala in 1924, Subramanyan was one of the leading artists who were part of India's post-Independence search for identity through art. He completed his Bachelor's Degree in Economics from the Presidency College in Chennai and went on to study at Kala Bhavan in Santiniketan under the tutelage of Benode Behari Mukherjee, Nandalal Bose and Ramkinkar Baij. He later received a British Council Research Fellowship to the Slade School of Art at the University of London. Subramanyan passed away in 2016.

**MANJUNATH KAMATH** (B. 1972) New Delhi based Manjunath Kamath is a versatile artist whose oeuvre includes painting, drawing, digital prints, video, sculpture and installation. His works are often a curious juxtaposition of quotidian elements and glimpses of the commonplace, drawn from his rich repository of visual references. The resultant works are at once humorous, quirky, idiosyncratic and witty, bringing together curious characters and objects in absurd and striking ways. Kamath was born in Mangalore in 1972. He obtained his Bachelor's degree in sculpture from Chamarajendra Academy of Visual Arts, Mysore, in 1994 and was an artist-in-residence at the School of Art and Design of the University of Wales, Cardiff, in 2002.

**NANDINI VALLI MUTHIAH** (B. 1976) Nandini Valli Muthiah explores the concept of incarnated divinity through the vessel of Vishnu in her series, The Definitive Reincarnate. The photographs are highly stylised, with rich colours and tightly choreographed settings that draw from the kitsch calendar arts representation of Hindu deities, and are evocative of dramatic fashion magazine portraits of celebrities. In her photographs, Vishnu is fleshed out with a full-spectrum of human emotions, which are caught in highly-charged exposures that have a painterly quality about them. Born in 1976 in Chennai, Muthiah received her Bachelor's degree in English Literature from Madras University in 1998. She went to study at the Arts Institute at Bournemouth, where she trained as a professional photographer 2002 to 2005. Muthiah lives and works in Chennai.

**SUCHENDER P.** (B. 1929) Suchender P's dynamic watercolours render the complicated relationship between man and animals. "The idea evolved from reading about the increasing number of wild animals entering urban spaces," says Suchender. "I realised that it's actually us taking away their habits rather than wildlife encroaching upon ours, and I wanted to reflect on that," he elaborates. Born in 1929 in Secunderabad, Suchender completed his Bachelor's and Master's degree in painting from Chamarajendra Academy of Visual Arts, Mysore. He continues to live and work in Mysore.

**VIVEK VILASINI** (B. 1964) Vivek Vilasini's works are a curious mix of reality and irony as they bring together quotidian elements from different contexts in a quirky, playful manner. It is through this juxtaposition and its absurdity that Vilasini seeks to understand the construction of identity and alludes to themes of gender, consumerism and hierarchy. These universal preoccupations find a vernacular interpretation in his works, lending them a sense of immediacy and resonance. Born in 1964, in Kerala, Vilasini trained as a Marine Radio Officer at the All India Marine College in Kochi. He went on to obtain a Bachelor's degree in Political Science from Kerala University in 1987 before turning to art and studying sculpture from traditional Indian craftspeople. He lives and works in Bangalore



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- 2 (a) Prospective bidders are solely responsible for independently inspecting the Property before bidding in the Auction in order to determine and satisfy themselves with regard to all aspects of the Property, including its condition, size and restoration, if any. Absentee bidders can choose to rely on the images & condition of property displayed on the catalogue.  
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- 5 The organizers will only accept bids from bidders who have registered for and present a bidding number card and in any case reserves the right to reject a bid from any bidder. Pre-auction bids by known individuals will also be accepted.
- 6 **RESERVE PRICE** All lots are being offered subject to a reserve price, which is the minimum price below which such lots will not be sold. The reserve price, known only to the artists, auctioneer and the organisers will remain confidential.
- 7 **PRICE ESTIMATES** Estimates in the catalogue are provided only as a guide to the purchasers. They do not include any additional charges which may be applicable, such as packaging, shipping, insurance or taxes (i.e. GST etc.).
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- 13 **BID CANCELLATION/MODIFICATION** The organizers must be informed of cancellation/modification or lowering of any of the absentee/pre-bids latest by 3 p.m., 3rd Dec, 2017. No absentee bids will be taken after 3 p.m., 3rd Dec, 2017.
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  - i. give the organizers his or her name, bidding paddle number, and if required by the organizers, proof of his or her identity.
  - ii. **Make payments by cheque /demand drafts payable at Chennai in favor of “Gallery Veda Private Limited”.**
  - iii. The purchaser will be billed immediately after the auction and be required to make full payment within one week or seven (7) days subsequent to the Auction
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- 15 **INVOICING** Bidders are required to provide all invoicing details at the time of registration, prior to the sale. The name to which the invoice should be made out to and the billing address must be specified at the time of registration.
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# VARDAH

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Please print clearly in capital letters, and specify bids in INR (GST will be Additional). \*Information requested on this form is mandatory. Please mention the Lot Number and description accurately (artist name, painting title, etc).

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